REVOLUTION

INCLUDING THE [illegible] INTERNATIONAL EDITION

VOLUME 1/NUMBER 5/SEPTEMBER 1 NOVEMBER 1 1970 40 CENTS

TULLY ○ BEACH BOYS ○ LOVIN' SPOONFUL

COUNTRY JOE HUEY NEWTON VIETNAM

GREEK FASCISTS ○ ESTABLISHED VIOLENCE

MACROBIOTICS MARIHUANA H[illegible]D, FILM, T[illegible]EATRE AN[illegible] BOOK REVIEWS

REVOLUTION

[illegible]

THE TAPE TYRANNY

You will notice that on pages 2 [illegible] 35 and Rolling Stone [illegible] pages [illegible] [illegible] been [illegible] [illegible] [illegible] by the [illegible] [illegible] [illegible] [illegible] [illegible]

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HOWEVER [illegible]

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Where's the rock?

[illegible]

[illegible]
CARNARVON W.A.

Budget Bullshit

[illegible]

[illegible]

[illegible]

[illegible]
BEN LHN W.A.

FEEDBACK

[illegible]

Hip Hype

[illegible]

[illegible]
Christian Garland
Strathfield N.S.W.

Putdown

[illegible]

[illegible]

Phantom Commies

[illegible]

[illegible]
MELBOURNE [illegible]

Perfection

[illegible]

Gurindjii

[illegible]

[illegible]
Kevin McRae
HAMILTON VICTORIA

COUNTRY JOE

From OTHER SCENES

by NORMA M. WHITTAKER

Mr. Kunstler: Would you tell [illegible]

Witness: Country Joe.

Mr. Kunstler: [illegible]

[illegible]

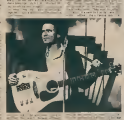
The Court: [illegible]

Mr. Kunstler: [illegible]

The Court: [illegible]

[illegible] the Chicago Conspiracy [illegible]

[illegible]



[illegible]

LONNIE MACK

[illegible]

[illegible]

MEDITATION CENTRES

Transcendental Meditation seems to have expanded into a fairly consistent pattern of complaints that would generally feed. Because you do meditate seems to be the critical issue, ordinary people and of course all those who have come to the centres.

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LET IT BE

[illegible]

FOODS

[illegible]

KINTWOOL

[illegible]

THE HOOTON FILM

[illegible]

PREGNANCY TESTING

ACCURATE PROMPT AVAILABLE
WITH GUARANTEED RESULTS
CAVENDISH LABORATORIES
[illegible]

MELBOURNE ARTS CO OPERATIVE

[illegible]

ACCOMMODATION SERVICE FOR SINGLE MOTHERS

[illegible]

BLACK POWER

[illegible]

ANTI CONSCRIPTION ORGANIZATIONS

[illegible]

DRAFT COUNSELLING CENTRES

[illegible]

AID FOR AFRICANS

[illegible]

DISSENT AGAIN

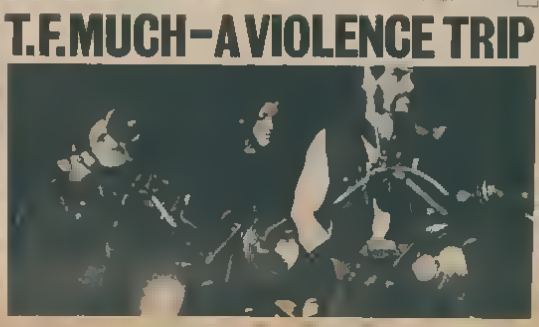
[illegible]

THIS SPACE IS VACANT BECAUSE OF THE PALTRY RESPONSE FROM ACTIVISTS OF ALL DESCRIPTIONS

HOW I LEARNED TO STOP WORRYING AND LOVE THE TULLY

by Malcolm Huxley

T.F.MUCH—A VIOLENCE TRIP



BAT...BUT NO BALLS

At the Wovsrsey cont en the 28th Ocmtot ma tmrrs ss cha ges will hn hnard Th s c uld ke nsr esting sn why don't you come?

GREEK JUNTA AGENTS ACTIVE IN AUSTRALIA

[illegible]

...AND THE HEAT GOES ON

MEL BLOOM SPEAKS TO DIMITRIOS GOTSIS
AUSTRALIAN CITIZENSHIP IS REGARDED AS A PRIVILEGE
THE MINISTER OF IMMIGRATION NEVER FORGETS THIS

Dimitrios Gotsis

BACKGROUND

[illegible]

THE FINAL NAIL IN THE COFFIN

[illegible]

A FEW QUESTIONS

[illegible]

by PHILLIP FRAZER

Nearly TEN YEARS ago to September 1961 swingers of California in the striped shirts, close-pipe trousers and slicked-back hair blew their minds over a song called 'Surfin' by the Beach Boys. Later that year the Wilson brothers Brian, Carl and Dennis with family Mike Love and Brian's school friend Al Jardine all quit college and began performing in public.

A little later in the decade (1964) they toured Australia and soon after that Brian Wilson the quietest thing in a leather the group ever had announced he would do no more on-road to enter to concentrate on writing producing and performing on records. A stunt man was hired in for Brian on the road — his name was Glenn Campbell.

In 1966 superlative-music Bruce Johnston joined and that same line-up toured Australia earlier this year.

They've been around longer than the Beatles they as suffered no break-ups or even major line-up changes (one to nearly ten years must be a world record) and they are probably one of the three best-known groups in the world. Their tours have taken them twice to Australia, numerous times through Europe England and Asia and even through semi-mould Eastern Europe. In all they've toured more than any other rock group and probably sold as many records as anyone knows? If you're a statistics freak you can go on and on only to prove what we already know that the Beach Boys are one huge very commercial pop group.

Last week all six of them were together in Brian's house in Bel Air (Los Angeles USA) to record a song at two. That sounds straight enough. Just like any number of gatherings of friends and fellow freaks that night but in the multi million dollar world of Hollywood and Bel Air it was quite a different trip.

The whole Bel Air — Beverley Hills area is about the size of two average Australian suburbs (say Fitzroy and East Sydney?). You enter the area through a great white archway off Sunset Boulevard (north of your hat in South Pasadena you go) and from there on there somewhere lies thousands of the world's biggest name has-beens and a few new wave movie heroes and millionaires. Somewhere amongst the lawn gardens and mansions hide John Lennon and Yoko Ono, set only occasional in Los Angeles for two or three months.

We tore between these palaces and follow the narrow roads that wind around massive lawns and and well over lampy litte hills. Everything is smoothed with trees and shrubbery and houses and lawns. Not a vast garden needed one an eight by eleven mansion gave rises who spend their days shaping nature hedges to fit in the pum trees (they grow all over California). Carefully lost amongst a good deal over the garden and the same is eight sections of the hills away behind some weight lost gates with steel eyes such a lose street eight room up at mansion by calculated guards between the lawns demed together with the people and carefully gave the mining pools behind amongst the the gardens and over an.

That's Bel Air — be over me. That's where Brian has his mansion with the toughest swimming pool anybody trusted he was the Beach Boys the boys was a bit of American jamme nights. And as the group have the only rock drug stage in gets all the half meal to the tennis courts and down from the kitchen.

When I arrived they were going through a Rod McKuen song which was strange because they haven't recorded anyone else's material for some time now. In fact they probably will not release the tape despite the fact that when I left at 2.00 am they had finished they were still at it. A friend of Alan Terry Jacks had had the song in mind for ever eight years and wanted to make it a Beach Boys hit so being amazingly friendly and easy-going guys they were trying hard in his supervision. Jacks is land-lingo of a top Canadian group the Poppy Family and his conception of the song was of a bouncy honey backed pop a mixture of harmony Beach Boy vocal. In fact the fourth sounded like the 1910 Fruitgum Company which may have made a number one hit worldwide but didn't suit the Beach Boys. Never the less they pressed on through the night dubbing and over-dubbing the chorus as Carl and Al had tried to reach a high Eb. Brian who has reputed an as a recluse was there too but stopped out early when the notes got too high and the song wasn't making it for him. In fact, the most fascinating thing about their rehearsal attempts to make a good tape of that difficult chorus line was the words of the chorus itself — so simply and innocuously true of the Beach Boys as a group:

All our lives
We had fun
We had adventure in the sun

THE BEACH BOYS AFTER THEIR FIRST DECADE

But the stars we could reach
Were just starfish on the beach ...

For a that they are a the quintessential fun group records all these early Beach Boys hits were indeed so significant as that Remember California Girls and Fun Fun Fun. Still hit daddy takes the T-Bird away by. In the ante phasy nostalgic sentiment of the McKeown song the lyrics are the same as they were ten years back headed Mike Love — the elder statesman of the pop scene over-dubbing these bass maul has-been-ville Boys within 28 year-old surfer Al Jardine puts in the falsetto wave to complete the entwined sexy vocal trip that reached to peak in the Beach Boys classic Good Vibrations. For two hours between 1.00 am and 3.00 Mike and Al sat facing each other between a dangling microphone to begin and weaving over and over in the song grow lulls and fallen.

As the night grew late the dubbing each Beach Boy in turn took his break to meditate in the meditation room in the UK wide mansion (or at the kitchen). These when had dashed off over the song that night. Carl the youngest Wilson who has recently become the most agressively involved a producer as and well uses a dry cause and with the problems that were the result as the talent Terry Jacks approached the key soul of room overlooking the swimming. But Jacks was determined to do this way and argued them on till early hrs. Finally Al stood between perseverance and abandon up the song. Meanwhile Brian and Mike helped him on extended session of meditation while Carl napped about the new Beach Boys LP, Sunflowers. The album is all composed and produced by the pomp and it marks the determination to hold fast to that happy fun sound in a rock scene where tough lyrics and experimental music light with country lines for the hearts and minds of the people.

Apart from having a big hand in the production of Sunflower Carl has been promoting the Flame a group from South Africa who put for London when they were turned from performing to white audiences (they're black). This was despite that fact that they were undisputedly the top band in the country.

Carl's involvement with the Flame began when he and his wife Anne heard them at a London club. He had the Beach Boys' new record company Brother Records bring the group to Los Angeles where he introduced them to a press and event at the famous Whiskey-a-go-go. The Flame were not exactly mobbed on stage but the next group to play caused a real sensation — unannounced and unexpected on came the Beach Boys themselves to do I Get Around, God Only Knows, "Good Vibrations" and an encore of stellas. It was their first California performance for over six months!

Carl has always been close to Brian and it has always been Brian that provided the group's "musical energy" as Carl put it. But Carl's more into producing and premeditating another group and he is a split to the tasks he says. "I'm not as visually as much strange, then we've ever been. Each member of the group has developed musically. We've well through a thing where Bass guitar work all like a rocket musically, speaking and feels developed tremendously."

That was around Good Vibrations time?

"Yeah, well [illegible] Beyond pop [illegible] tape S[illegible] and I'm while [illegible] have we [illegible]

Why was this development necessary?

"[illegible] happened. Life [illegible] further than a [illegible] make it Beach Boys [illegible] of a very [illegible]

What about your development as a man also?

"I don't [illegible] for [illegible] a little [illegible]

How long can you will continue this way — being the Beach Boys?

"We [illegible] a [illegible] because we've been a beach of different groups.

You don't see any sign of your association as people and musicians fading away?

"No, I don't think we [illegible] as people.

This LP you as just finished do you see this as an album from which you should take singles to keep the name the Beach Boys on the Top 40 charts?

"We though about asking a single off of it so people would know there was another album [illegible] the Top 40 people.

How important is the Top 40 here anyway FM radio which plays mainly album tracks?

"You can never get anything like a Top Ten hit without AM radio. The West Coast here was the last to get on to FM. It's already the biggest power in New York but here there's KHJ, Dr. Drake's station which plays Top 40 and you can't make it without that."

Why do you keep touring — the going to Australia again?

"We enjoy them. The main reasons are the well early dig doing it and we go to Europe to observe the group too. I like now we're going out to promote our new record company."

Why did you set up your own record company?

"Because we like the record business we have fun making music. We don't want a big scale monster record company but apart from ourselves and the Flame we'd like to get other groups in. I just want to have fun and make music. The idea was to have our own record company that would be fun because every group you can think of have

with the [illegible] up [illegible] and [illegible] so we'd [illegible] how [illegible] good [illegible] make [illegible] would be [illegible] so take good music.

Bruce Johnston was saying that the Beach Boys have gone through the early surf phase and then the psychedelic phase with the Pet Sounds LP.

"We felt that was a musical phase and now you're coming back to a more natural sound?

"I think we're going up to have more fun than anything. I kind of try up to do a big deal. We're going to try to enjoy ourselves more."

The surf sounds were obviously you enjoying yourselves but they also conveyed the whole enjoyment scene of California and sun and beaches and so on. Do you want to get back to this?

"We're getting back to it but we don't have much planned. We have a few musical [illegible] we'd like to do. I know we're going to make [illegible] music with the Moog [illegible] synthesizer."

Why?

"[illegible] people [illegible] sounds out [illegible] and the [illegible] of recently [illegible]"

And who a mainly behind this?

"Brian."

You is not into trying to get messages through songs?

"I don't happens to pop up. If we have a way to pick a message out we do it. I don't think people should enjoy music as an easy escape or whatever."

That suggests you have a point behind the music.

"Yes, enjoyment."

Enjoyment for you as a group or for other people?

"I'd say both."

You recorded two versions of "Cottonfields" — and it's been a number one in Australia. Why the two versions?

"Also I liked it a lot. You know he was a country music so he wanted to do it. I guess. We did it in a style because we already had [illegible] and got by with Capitol and EMI. We got up to [illegible] the effect Cottonfields as a single so we did one more other for the radio sound."

How did it go outside of Australia?

"I think it was two or [illegible] and the beach of other places but not as big. We added an instrumental with Capitol but and they went very honest and said they didn't want to spend money promoting a single. I was the last record we did on Capitol."

How many times have you been to Australia?

"Twice. The first time was January 1964 with Rolling Stones."

Did you notice any outstanding differences?

"I thought each tour was better the people were just great. We made some good friends and got invited as to the music scene which is more in its own way. When we went we knew before it was Lionel Spencer Lee and Johnny Chester."

Which groups did you hear?

"Jeff Stevens. I heard his album."

You didn't hear them live?

"No, I didn't hear any of them."

So you didn't hear Wendy Saddington? Yeah Wendy I didn't hear her but I saw her perform and she was a young girl just as we were saying. Australia also heard some slide records. Little Ray Of Sunshine and Tell Tale Pollen. He's really a sweetheart.

There is a national talent quest in Australia — the Battle of the Bands — and this year the winning group is being sent to San Francisco. What sort of group could make it in San Francisco?

"We don't know they say you need to come from San Francisco but I think any group that's good."

Have the Beach Boys any plans to get into playing with other groups or artists, in a "super session"?

"We've not done that but we're getting involved in that now. I can't tell you with whom but we've got a few things going. Doing jam session for record and but it's a hassle because of the copyright thing."

Anyone in Los Angeles now?

"Yes."

John Lennon?

"No."

Have you had any thoughts of doing a festival?

"Yes, we have quite a little bit of land out side of Los Angeles and we thought we might as well do something with it and to have a festival would be fun. We might do something in it like to promote ecology."

(The interview was interrupted as Bruce Johnstone and Mike Love emerged from the

studio and Carl was called in to sing and the lead vocal on the album.

Mike Love was a more committed to meditation than any other group member, right?

Right. I was kind of a couple of years ago at the time the Beatles were there and Mia Farrow. That was really a good time in my life. I learned quite a few things. I am Maharishi's child. I believed that everybody and a lot of meditation experience pretty fast that concepts and visions in my mind. It was so relaxing, very calming influence on my life to do it twice a day. Wife and I was at a high level. It calmed me down.

What about musically?

I never got into writing melodies or anything when I was writing with Brian before because he was pretty overwhelming musica.

What does this mean exactly?

It means he can sit at a piano and come up with all sorts of chords, chord changes and melodies and background parts. It seems automatically on songs. This meant concentrated on words.

Can've written some of the new Sunflowers LP?

I wasn't too active on that one. Dennis wrote some songs on it but done as written some songs that I didn't want to get involved in producing for albums just yet. I'll be doing it for the next album. On the Sunflower album we had a lot of songs that Dennis had done some time back and Brian the same and Bruce. So I just material grass. We did a couple of sets of lyrics.

Do you have any ambitions outside the Beach Boys?

I'd like to do a Western real lamp lied album of my own sometime. But I might be able to do it through the Beach Boys.

Why is this move in the United States toward more country sound?

It's one of the base roots of our culture and the roots of the country sound stations. The folk sounds of England and Scotland and Ireland and people expect most but then they go back to the fundamentals.

Do you have ambitions of use the group to promote things you believe in like the ecology issue mentioned?

If you're successful in what you do and people ask you questions and look to see what you life-styles like and what you believe in and if then perhaps because of the success you've attained or perhaps just because whatever you're singing or saying is pleasant in someone perhaps that's the best way to influence things rather than in going on and advertise so newhere. Ind

Recently I spent a lot of time in England and we toured with the Maharishi on the east coast a couple of years ago. It was a pretty fun tour. Was having an inner spirit that leader I don't big with a rock group.

Rock music is being irrevocably tied to the Movement for radical social change. How do you see this?

The Establishment of the Hippies was no that and these people grew into folk rock. The folk-rock people were into that. But blues people aren't into it except for some like Bell Of Confusion and War.

But the Beach Boys are not writing material on these lines?

We the thing is we're naturally in favor of ecological things and we're very conscious of air and environment and we wrote songs that are reflection of nice ways of life or we have anyway.

Did you think that that was what you were doing with these surf-songs or was that simply what you liked doing yourselves?

That was a reflection of what was happening at the time in the minds of certain subculture people in California and some other parts of the world. Then that's the thing was little broader than California Girls. Was broader than it was made to say. And Good Vibrations was a nice magic thing. We are just concerned in presenting good pleasant sounds and pleasant thoughts rather than affecting what is the negative going on. There's a plenty of negative harm and bad things going on. But we don't like to sing about that. We'd rather take the positive things and just stop and talk into that.

You re-recorded 'Cottonfields' — are there any other old songs you've thought of rerecording?

Brian always wanted to record California Girls. I think he wants to do something better with the chorus. I've always thought that that song we did a real long time ago called Hawaii — a real nice song. Could be a nice sophisticated manner maybe.

Were you conscious of the similar life-style in Australia to California when you went there in 1964?

Well of course. I mean we weren't too serious of Australia period before we went

[illegible] Australia and we toured in the [illegible] and the problems are a little amplified — none of the potatoes have changed.

You did get interested in some Australian music?

Yes. The Brother Records is going to be a project of ours for the next couple of years. It's natural for Australia to be a source of music as well as any other place. We know the Bee Gees came from there so we tried these to go to and somebody who's good. We figured that to be someone who we not that a copy of English or American and I think that Hans Poulsen delivery does heap a new talent and Mad Mac has sent me a couple of tapes. Anyone who has tapes or records could send them to us and we play them to what we call a pre-[illegible] thing which we know how they appeal in as one type and people.

Sociologists and rock-writers have suggested rock music as the most important issue on youth — do you sat this as true and over ten years as a musician?

It has made a lot of [illegible] when you can [illegible] so many [illegible] lessons. There's a lot [illegible] impotent change. I like the way [illegible] people to business practices. I feel [illegible] pan as to allow [illegible] becoming [illegible] aired.

Is this what you want to do with Brother Records?

I have a plan that been [illegible] for some time which will [illegible] the way [illegible] the industry and completely revolution [illegible]. Our concepts and our formula could become the rule in the record industry and it may wash over into other areas.

It's really simple — a normal record company sells a record for a dollar. For instance ten year the standard royalty rate has been 5% to the artist or 5% of 90% [illegible] which means 45% and then the record company pays all the costs and more and keeps the profit out of the [illegible] record companies have their own distribution so they get extra money off that. So [illegible] 5 cents gets to the artist out of each dollar.

My deal was better than [illegible] a profit against the artist to make [illegible] the company as a refinancing and distribution company whereby as the volume goes up the costs would go down [illegible] packaging and all that stuff.

Yan mean the retail cost of the record in the store?

No, assuming that remains constant the same dollar but we have another kind of company which is still run with precision and care people. But the point is that [illegible] big record companies your Board of Directors has to have huge salaries and share holders have to get their dividends. [illegible] become more efficient we [illegible] royalty rate to the artist instead of a refinancing profits. We could be paying [illegible] to the artist.

Who would sit the Board of Directors deciding what part of the profit is held for expansion new equipment and so on?

The [illegible] has to be a majority — like 51% held directly in a fund. But if you can [illegible] that instead of growing vertically like stacking a mill on all the top and paying them all 5% and trying to make a profit. If you grew horizontally and you have a thousand artists all [illegible] in a night that would control the company. The company would have the pressing facilities and the promotion facilities there too. The little guy who sells 100 000 records won't be a benefit as would the very big stories.

And you as the Beach Boys would run the company?

Well we is the majority stockholders in Brother Records. The point is to build Brother Records up to where [illegible] enough to effect that kind of a move.

Do you see what you're doing with Brother Records — using an alternative economic system — as something that could be done on a broader scale?

Absolutely. You could apply the same thing in other areas. This has to go hand in hand with the business management company all joining up because they get more than any other company could offer. With all this money coming in we'd invest it to avoid paying huge taxes on it. And what do you invest it in? Once you've gotten all tribulations and your radio stations and TV stations you then buy a hotel chain. You see the thing keeps snowballing.

Do you see it as an example for others in economic reform?

If you need a success and success of anything we're interested.

How do you mean success? It sounds like the profit-motive again.

[illegible] Brian then Carl then Bruce and finally Al decided they'd had enough for one night. Carl and Bruce took off together for that [illegible] in [illegible]

Would you sit talking out an open invitation as artists — what would they get stocks?

Like the Rolling [illegible] were to come with us we would [illegible] basically how many albums they [illegible] office a year and how much [illegible] they might sell, how much the Rolling [illegible] would be worth to Brother Records and guarantee them stock based on performance. If they didn't release records or they bombed out they won't get a [illegible] name but this shareholding is in addition to the higher royalty you get and [illegible] negotiated organisation. So the out [illegible] them best royalties a high educated business management and share in ownership.

(As Mike unfolded the Beach Boys' version of the ill fated Apple venture, Bruce Johnston returned to join the rap.)

Yan do see this extending to a stage where you would get into music?

MIKE: Easily. It's easy to envy a radio station once you have a few mill on dollars or so.

BRUCE: Yan can buy a company that has all that already but isn't doing so well.

MIKE: This Brother Records thing would be one division of an overall entity called American Renewal on Corporation. ARC. Brother Records would be a subsidiary of that. All areas of the entertainment business have to be contained to form total control. The music of synthesis because it's the sophistication of effort that kills things. It's simply that as volume goes up the costs go down.

Gradually the studio was emptying as Bill Bren then Carl then Bruce and finally Al decided they'd had enough for one night. Carl and Bruce took off together for that [illegible] in [illegible] and behind midnight [illegible] rate [illegible] the Radiant Radish [illegible] store he is a large shareholder to [illegible] musicians in just some of his awaking hours. Any more nas in Los Angeles might shrink and the stay dah and the Radiant Radish if they're heavy in into Willem music. Another facets in Brian's retinue image is his increasingly troublesome ears — there is a danger he will lose his hearing in one or eventually both ears.

So Brian is not in hiding — but if he phases himself further and further out of the public eye, I would be that he is withdrawing into an increasingly absent world in which music could become tragically distant.

himself further and further out of the public

Carl has his Sanch African group the Flame and as Brian retreats Carl is coping in taking over more and more of the musical direction.

Dennis has not launched any — as has yet won the lead role in the Mike Rothman film Two Lane Flat Top starring James Taylor but of all the changes the Beach Boys are going through their origin of an alternate business structure for the industry they have shown far so long is their most ambitious.

Just as the Beatles aware of their massive income yet equally conscious of their power because even of the image means created Apple the Beach Boys are driven to uncover ways of exploiting their own wealth and reputations to build a lasting structure to guide upcoming rock groups through the jungle of American capitalism.

The Beatles never defined the essential ethic that underlines all business in this type of society as their attempts to encourage that ethic were doomed from the start. The Beach Boys' ARC at least claims to understand the essentially economic basis of the system they resent — the point is still to change it.

EXCLUSIVE: MARK LANE INTERVIEWS HUEY NEWTON IN JAIL

from the L.A. FREE PRESS

I celebrated the American revolution by spending the first part of the July 4th weekend in jail with America's authentic revolutionary [illegible] three days I spent more than twelve hours with Huey P. Newton.

Charles Garry, counsel for Huey and the Black Panther Party, met me at the San Francisco airport. I had just arrived after appearing on the Dick Cavett show with Jane Fonda. [illegible] the natural malignancy [illegible] him [illegible] the role of the scoundrel yet during the [illegible] breaks he was both frank and charming. On the [illegible] he came to an intellectual assessment of our recitation of the issues [illegible] was to throw his hands up in the air and say, "Ah, I'm a man now [illegible] only."

[illegible] Dick Cavett speaks [illegible] America every night. Yet he [illegible]

Charles and I flew to San Luis Obispo and then drove to the [illegible] I was Huey Newton [illegible] who he [illegible] day I have [illegible] peace and himself [illegible]

He is [illegible] I have ever met.

After Charles and I passed through several gates, some topped with barbed wire, we saw Huey. He and Charles embraced [illegible] shook hands and then [illegible]

Charles gave Huey the latest issue of the Black Panther Party newspaper. Huey began [illegible] paper and said, "We must get him [illegible]" People often have to read the paper [illegible] You knew he was thinking of other [illegible] I asked Huey if [illegible] was much [illegible] the majority [illegible] maximum security prison that we were in. He replied in the affirmative [illegible] minimum security prison. You're [illegible] maximum [illegible] America. As he showed him the paper Charles [illegible]

[illegible]

I asked Huey [illegible] of the [illegible] that he [illegible] in 1966 and [illegible] in 1967 [illegible] been with the party [illegible]

I asked if Huey expected to be [illegible] when he was released. I was [illegible] Huey almost [illegible] any question. [illegible] the system does not work for [illegible] Chicago [illegible] for the

[illegible]tion. As we see [illegible] where those who are op[illegible] [illegible] that only [illegible] rights we [illegible] a serious threat. We are all ag[illegible]

During the three days that we [illegible] Huey made a number of comments regarding prisons. This [illegible] will deal primarily with [illegible] comments. In a subsequent [illegible] I will relate his views on [illegible] philosophy and his plans. [illegible] He may be released within a few weeks.

Mark: The authorities told me that all the prisoners are out of their cells all day.

Huey: I've been locked in my cell for nine [illegible] of this prison. I came out for breakfast, lunch and supper. I have approximately one hour for each meal and during that time I must also arrange for towels, toilet paper, clean clothing and take care of other similar housekeeping details. Also every prisoner is subject to a complete strip search at any time at the whim and caprice of any of the guards. That tends to rob a man not only of his time while he is out of the cell but more important of his dignity.

Mark: What is the size of your cell?

Huey: It is approximately seven feet by eight and a half feet. I never did measure it.

Mark: Are the other prisoners locked up 23 hours a day?

Huey: No, the other prisoners are out of their cells from 7:30 AM to 10:30 PM. The reason that I am treated differently from the other men is that I refuse to "program"—to use prison administration terminology. I refuse to work without just compensation. Not just for me but adequate compensation for all the prisoners. Most prisoners here work six or seven hours a day. There is no compensation for most of the work but a few of the jobs pay from two cents an hour to ten cents an hour. You can only earn ten cents an hour after about five years of loyal service.

Mark: What is the nature of the work? Does the end product enter into the [illegible] commerce?

Huey: Yes it does. That's just the point. They make shoes not only for the inmate population but many of the shoes that are manufactured here are sold by contract to other agencies. There is a canning plant here. The prison institution sells the canned goods to other institutions and agencies. The prisoners, of course, make all of the license tags for California. They also make furniture for state buildings. The prison is a capitalistic enterprise.

It differs very little from the system used in the South where inmates are "farmed out" to growers. In those instances the growers compensate the state. Most civilized people agree that that system is abhorrent. Yet the California method is to employ the revenue system. The convicts are not farmed out; the work is farmed in. What factors remain the same? The convicts are still exploited by the state; the work still is accomplished; the state is still compensated.

There is also a textile plant here as there is at many prisons in the state. Clothing is manufactured here. Some is worn by the prison population; other clothing is sold on the open market. Deceptive labels are used by the prison so that the purchaser cannot tell that it was convict-made. See the label on the back of this shirt.

(I stood up and looked at the label on the inside of the collar.)

Mark: It says "Washington Dee Cee Sanforized."

Huey: Yes. Well, this shirt was made at the prison. Various labels are put into the shirts depending upon where the institution wants to market them. I refuse to be part of that activity and that is precisely what their "program" is all about.

Mark: Did you make a specific proposal?

Huey: Yes. I demanded that each of the prisoners be paid the minimum wage. Of course, I recognize that we are provided with room and board and I proposed that an appropriate sum be deducted from our wages for the accommodations and service.

Mark: To whom was the proposal made?

Huey: To the Adult Authority.

Mark: They liked the idea?

Huey: They were wild about it. They rejected it at once. We are now at a stalemate. Each month I must attend the disciplinary court. They review my case. [illegible] The court is comprised of prison officials: the psychiatrist, the warden, the assistant warden, a lieutenant, a captain and a physician. I report there each month although I have asked them not to call me anymore unless their side is prepared to add something new to the talks. I report there to say it's a stand-off.

Mark: [illegible] You're not working.

How did the talks progress during the first few months?

Huey: At that time we did at least [illegible] They asked me, "Mr. Newton, have you changed your position yet?"

I answered, "No."

There would be a moment's pause and then I would ask, "Gentlemen, have you changed your position yet?"

They would reply, "No."

I would then inform them that while I would be available for further talks they would have to accept my basic demands before any programs could be made. They saw the similarity with the Paris peace talks and laughed at them. After awhile I asked to be represented by counsel at these meetings. They said I couldn't. Of course they know the position that prisoners are not entitled to counsel. Recently there was a decision in New York State. Are you familiar with it?

Mark: The Sostre case?

Huey: Right. And it holds that prisoners are entitled to counsel. We need to [illegible] lawyers in here to represent us in all the stages. Lawyers for the prisoners, black and white. [illegible] here [illegible] cells [illegible] the black and white prisoners. We are all of us [illegible] we [illegible] front against our natural enemy—the prison authorities.

Mark: Have you communicated with any other prisoners in the area?

Huey: I have had some contacts with my comrades.

Mark: What is a counselor?

Huey: He's supposed to be [illegible] you are [illegible] in the "program" [illegible] prescribed by the administration. They call him [illegible]

Mark: But he's not a black counselor?

Huey: Right. I was assigned to Mr. Topper. He is an enemy. He sits in on what they call "group therapy." Civil service workers who are employed in the laundry and the bakery all act as leaders to the "group therapy" programs. Quite unqualified. They develop into sessions in which the prisoners try to put each other down for the benefit of the counselor, who also sits in. The counselors play it that way. They create dissidence. The idea of honesty that is required for a successful and helpful session should be relaxed among a group of friends in an encounter group. But in a group where the prisoners harbor great hostility toward each other, there is no therapy at all. It is a harmful experience. Often the prison authorities deliberately create racial strife so that you get the racial fights. [illegible] a racial fight that is not directed at the authorities. The authorities emerge above the racial conflict in the role of peacemaker. [illegible] to Yepsen [illegible] with the [illegible] that they [illegible] me [illegible] record [illegible] file—in the [illegible] Adult Authority [illegible] place [illegible]

He is [illegible] "He [illegible] Black Panther."

Mark: How [illegible] placed in the file?

Huey: [illegible] prison [illegible] running [illegible] They run [illegible] of course [illegible]

Mark: Did [illegible] that [illegible]

Huey: [illegible] an evident [illegible] into the [illegible] associate [illegible] intimidate [illegible] time the [illegible] the program [illegible] so that [illegible] spend [illegible] that it [illegible] take [illegible] another [illegible] side that [illegible] front [illegible] other [illegible]

As [illegible] ordered [illegible] and [illegible] each [illegible]

[illegible]

Mark: You know, Huey, [illegible] of the Adult Authority and your counselor?

Huey: The last time I saw them was the day on which I last finished the [illegible] days in the hole. I report to the board every year and it was time to report again. They asked me why I refused to "program." I explained that I would not abdicate my integrity and my dignity as a man by participating in the exploitation of [illegible] myself [illegible] They asked me if I thought that I might be able to make some contribution to society. I told them that I thought that I would. Then they suggested that I [illegible] the prison with my integrity intact. But if I was stripped of my dignity then I would have no contribution to offer. I said that in the final analysis it would be better for me to leave prison after serving fifteen years with dignity than after serving [illegible]

Mark: [illegible] you about your time in solitary?

Huey: [illegible] I had been sentenced to the hole [illegible] with a police officer. [illegible]

[illegible]

Huey Newton Interview cont

and the administration they seek stop the prison from functioning. They could win any reasonable demand for the prison cannot run without the clerical work and the industrial health of which are carried on by the inmates.

Mark Of course the single most test that it has is surpassed to from two to ten years he a slap as his inmate is insanely by and concentrating

Huey That's what they may feel but that feeling is entirely unrealistic in the first place they have to release them to make way for the new prisoners who are arriving all the time or else spend millions of dollars building new prisons. Actually if the prisoners all refused to work they'd get released sooner. It would cost the state to keep them here under these inhumane conditions. But to realize this it takes a certain amount of consciousness and organization. We hope to have that in the near future through the programs we will be developing

Mark What programs?

Huey One of the first realizes that I am going to attend to when I get out is the bee program. We'll purchase a bee and take the parents of the prisoners and other relatives to the prisons. Many of the prisoners are so far away from urban areas that families cannot afford to visit the inmates. This can have a direct rate effect upon the men. The bees will be integrated. The land lies will get to know each other and through this effort we hope to begin to attack the racial conflicts. Organizers will give the families orientation talks on the bees. We hope to begin regular visits and the families will in all likelihood organize into a group, into a political force. The party members will organize this but soon the family units will organize and will play a very small part. The parents and wives will have to have freedom to make their own decisions. Of course the bee rides will be provided by the party without charge.

Mark You've spent the last three years in jail, right?

Huey Yes, this is correct.

Mark In the course of our conversations I've had them, many days you have quoted passages from scores of books upon philosophical works and recently political analyses of political prisoners. Since the rules here prohibit you from having any reading material in your possession that is not directly related to your case how do you manage to be so well read?

Huey Well Mark, sometimes we break the rules a little

Mark Evidently but how?

Huey The other prisoners are permitted to be out of their cells until 10:00 PM. Just before they are locked up several of them drop some books off at my cell. I read all night long return the books early in the morning and then sleep during the day.

The cops go home for the night and they leave just a skeleton force on you in each building. Hu is locked in the building himself in order to get out he would have to make a phone call to control a few blocks away. The cop doesn't want to go to this trouble of calling control. Bing a report, wait up for someone to come over make my call and get the books. So I can read with comfort and immunity.

Mark Why I publish this?

Huey: Yes. The authorities assume that the prisoners who associate with me are highly polished. Then they find out which books these men are reading they confiscate the books and remove all copies of those books from the library.

Mark In other words the prison authorities unable to determine for themselves which books are political permit the prisoners to make that judgment for them

Huey Right, All that they haven't done so far is to burn them. So far as we know that is.

Mark Who takes the books out of the library?

Huey A group called the "goon-squad" They are special guards most over six feet six inches tall and well over 250 pounds. As to their mental state and emotional development perhaps yet know all there is to know when you know that they are proud to refer to themselves as the goon squad. Charles has suggested jokingly I think that the politically aware prisoners might read Birch Society type works so that the squad would be misled into ripping off these books instead of the same ones

Mark What books are available in the library?

Huey I was surprised to find so many worthwhile books in read. Of course they have very few by blacks or about blacks. They have some classical works about the Russian Revolution. Dentcher's works. The Prophet Outlaw. The Prophet Armed and The Prophet Unarmed

Mark Just his works or Trotsky?

Huey No. His works on Stalin also. Some works by Fanon. They do have any of your books. Could you arrange to have some sent to the library here? A couple such as the assassination and the Chicago convention and a few reports Richardson.

Mark Of course. Will they allow them available in the men?

Huey I'll talk to the librarian. I and let you know. When did you see Richardson last?

Mark Some months ago

Huey How is he doing in health now?

Mark Not well. The insanity of the death of his seven children is with him all the time. Now he is in prison Florida in a pretty Prude place. All the area is on death row. He not on the admission that houses the electric chair. And by light the chamber all night. The Florida Supreme Court ruled the area a few days ago and it seems like that the case will be reversed.

Huey I would like to meet him when he gets out. Is there anything I can do for him now?

Mark His political literature and very religious. He is also strongly elegant. I'm sure that a message to him from you would be important to him

Huey: Fine. Do you want to tape it?

Mark Yes so that I can play it for him when I see him next.

Huey Ready?

Mark Yes. It is as new

Huey Hello Richardson. This is Huey Newton at the California State prison in San Luis Obispo. I want you to know that you have many friends. Not only people who sympathize with you but also people who have shared the experiences that you are going through. I was charged with a crime which I did not commit and I was faced with the gas chamber. So I know the agony that you can go through. I also know the relief that one can get when he knows that there is someone who cares. The Black Panther Party which is the people's organization interested in those who are wronged by the established order this police and security officials are with you one hundred percent. We will do everything in our power to see that you are freed. Just keep the courage and know that we will be victorious. Until I can able to see you when you are outside of the jail power to the people

Mark I know that will be helpful to him

Huey: Mark, would you send a copy of that to the Black Panther Party paper. I'm along with a request from me that everyone write in Governor Kirk I Florida demanding that this innocent man be set free?

Mark Of course Huey. You are now in a law jail during the last three years. Have you suggestions for prison reform?

Huey Well you've been in many more jails than I have. Since you practiced criminal law for so many years. What do you think?

Mark I've represented I guess thousands of defendants women children and men. I never felt that send any of them to the solitary confinement. It is to the nitpicking rules and regulations of the prison that I'm particularly opposed. They are so petty. There are just a few inmates here who have shown leadership abilities at other prisons who were assessed of instigating riots or of having organizational ability. They are sent here to be isolated from the ordinary prison population. Therefore it is pretty difficult to get a movement going here. In addition the prison is divided into four completely separate and sealed off units. There is no mingling of the entire population in the yard. It is not a large prison and it is divided into four smaller prisons. Six hundred men in each quad with three hundred in each of the two buildings that comprise the quad. The authorities also use the homosexuality of the prison as another weapon to control the men.

Mark He?

Huey If a prisoner shows any independence he is warned that unless he conforms at once his beauty will be transferred to another quad. As far as he is concerned that might as well be to another century since he will likely never see him again and certainly not see him at least until both men are released from prison.

Mark Can men in the same quad spend time with each other?

Huey Yes. A great deal of time. We each have a key to our own cell. There is mine 2287.

Mark It must be one of the biggest keys ever made

Huey The keys are pretty big too. My key however is useless. I'm doubly locked in by the guard.

Mark You are the only one

Huey Yes. In fact if anyone else refuses to work they just send him to another institution that has no work program. They as kept me here 21 months so far

Mark In another prison you would not be so isolated from the men and you might find it easier to organize

Huey I presume that that is why I'm still here.

Mark Do you have any messages to be communicated to the outside world. Huey not that my outlets reach much of it?

Huey Yes. Tell everyone you meet who may know me or who may care about my views on any matter that I was there to write to Governor Kirk, Tallahassee, Florida and urge him to free James Richardson

Mark Hits is not the worst prison that you've been in

Huey Not so far as the physical plant is concerned. But that is relatively unimportant. It is a difficult place to organize

Mark Charles Garry told me that Eldridge spent part time in solitary in the county jail in Oakland and that he later reported to a judge that after all his years in prison he had never been placed in a more [illegible] and degrading [illegible] Eldridge was [illegible] worse than that prison.

Huey Yes

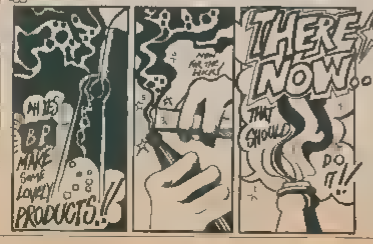
Mark Did he say [illegible] later you were put in the [illegible] as I said kept there on a [illegible]

Huey Yes I did have a chance to do some reading there—but the light was so bad that it almost damaged my eyes

Mark Would you describe the cell.

Huey Not much to describe. It was just over six feet long and about four and a half feet wide. It had what passed for a bed and a toilet bowl. There was no room to move at all. The door was solid steel there were no windows, and the only ventilation was through the crack under the door. There is a cabby hole in the door that opens up. It can could be locked and it was supposed to be locked all the time. But I always at the open. Hard me mind they would open the cabby hole and so that I could watch the news on television. It was all pretty much bleak and dogged really cold and mouse I suppose is a better analogy with the cops trying to relate to me as a human level and trying at the same time to keep from being caught by their superiors

Huey Newton may be out on the streets again but he is not at wealth. He returning to active leadership just after Sen. John McClellan a myopic national subcommittee had announced that there were 5,000 bombings in the United States in the last 18 months. The Nixon administration has formed an emergency task force to study the possibility of new regulations for controlling high explosives. But it is the press of the people which is explosive and the administration cannot control that. Many of the leaders of the Black Panther Party have been wounded, many have been arrested and their legal cases. The FBI has ransom rules six millions of dollars for the recent attempts by J. Edgar Hoover made it clear that the fifty was against the Panther Party will be broadened and deepened. The administration considers Huey Newton to be the most dangerous man in America. He Fees constitute a threat to their efforts to confuse to hold and what is at that theirs what never was theirs but what they have come to believe belongs to them. Huey's liberty must be guaranteed not only the people's rise do that now. For those who love peace and for those who make justice. Huey's leadership is essential. He represents America's last best hope for social change with a minimum of violence. □



THE LOVIN' SPOONFUL IN RETROSPECT

by ROB SMYTH

[illegible] The Spoonful [illegible] a part of the [illegible] outside and above it.

But in 1965 [illegible] amazed and de[illegible] who heard them [illegible] Good Time Music [illegible] tonal subtlety [illegible] had come from [illegible]

[illegible] was [illegible] given [illegible] You [illegible] a Ma[illegible] and [illegible] John Sebastian [illegible] which [illegible] came [illegible] saying [illegible] to time [illegible] ness and [illegible]

[illegible] was in any way bound in his home or his station.

We're so [illegible] of New York [illegible] have [illegible] everybody else. My [illegible] to Italy when I was eight. When I got back my [illegible] weren't the same as the other kids.

So I just [illegible] and my [illegible] got [illegible]

[illegible] Big Boy Now [illegible] songs [illegible] they were [illegible]

You're A Big Boy Now is [illegible] It's probably the [illegible] written soundtrack [illegible] see but finally it [illegible] of the spontan[illegible] which succeeded [illegible] which was a soundtrack [illegible] on the lines of the [illegible] The group's [illegible] album **Everything Playing** was [illegible] much more [illegible] This is not a criticism [illegible] the group [illegible] When [illegible] Wouldn't [illegible] sharing out the same sound [illegible] of the same [illegible] **Willy And The Poor Boys** [illegible]

[illegible] John Sebastian's music would have [illegible] over the course of four or five albums as [illegible] who [illegible] relative success [illegible] had been. Sebastian [illegible] rock music [illegible] think of another writer whose music progressed as rapidly and surely in terms of both lyric subtlety and musical depth. Sebastian was only twenty two when he wrote **You're A Big Boy Now** which was fittingly enough a film about growing up in New York.

Everything Playing is a hard LP to make any statement about. It's more diverse than anything else the Spoonful did. Its fragmentation reflects that of the group at the time. Their personal troubles began when Zal Yanovsky and Steve Boone were arrested for possession of drugs. To escape the charges they named their supplier. They were condemned from all sides for what appeared to have been [illegible] the one [illegible] Rolling Stone gave a [illegible] Grease quoted [illegible] who said [illegible] everybody. Which just [illegible] Yanovsky and Boone [illegible] the aftermath.

Eventually when Zal Yanovsky left the band was a sight. Jerry Yester placed in place of Zal but the group didn't stay together for long. Richard Robinson's sleeve note for **The Very Best of The Lovin Spoonful** (the group have had no less than five albums comprising repackagings of their old issues!) is interesting:

"Another album and a performance for the new Lovin' Spoonful at Philharmonic Hall. Zally sat in the audience [illegible] calling up to the stage as Yester frantically played guitar strings and Butler made unpleasant religious jokes and Sebastian smiled the weary smile of the prophet in his own land.

So then it was all over. The magic left the group."

Which perhaps it had. But if you believed in the magic of the Spoonful listen to those beautiful albums again because it is still there and it'll never fade. These records are all very hard to get now — some are gone forever perhaps as is the feeling they are about: a time when John Sebastian's American dream (and it's not only American it's anyone's) was still a reality as well. There will never be another group like the Lovin' Spoonful. ☐

Rock in Australia in the 50's

by IAN McCAUSLAND

[illegible]

Lee Gordon, where are you?

[illegible]

Flat-top cats and their rock'n'roll queens...

[illegible]

'Take good care of mah bay-a-hay-bee!'

[illegible]

Rock'n'roll will stand

[illegible]

"NOTHING HAPPENED TODAY IN THE ENGLISH UNDERGROUND"

[illegible]

It was born back in '66 with the Albert Hall Cosmic Poetry Visitation and was nurtured by IT the underground paper (International Times) [illegible] '67 there was UFO the freaky underground club [illegible] Arts Lab founded by American Jim Haynes [illegible] European sex paper SUCK.

[illegible] OZ [illegible] English underground [illegible] largest underground paper outside the States with a circulation of 40,000.

OZ [illegible] Times and other underground papers [illegible] Gandalf's Garden [illegible] energy of Australians, which seems to distinguish them in the London environment [illegible]

[illegible] Neville [illegible] OZ [illegible] London underground, and his book PLAYPOWER [illegible]

[illegible] THIS DAY TONIGHT [illegible] Granada TV [illegible] INK [illegible] Jim Anderson [illegible]

While the OZ [illegible] INK another Australian has [illegible] London scene [illegible] newspaper. He is Pere Stendman [illegible] Melbourne and Monash [illegible] BROADSIDE [illegible]

Associated with Stendman [illegible]

[illegible] RELEASE [illegible]

[illegible] Two aspects of the London underground that Australians [illegible] Kensington Market and the New Arts Lab. The Market [illegible] about 200 stalls spread over [illegible] Kensington High Street [illegible]

The London Arts Lab [illegible] TV [illegible]

The most [illegible] development [illegible] TVX the underground TV [illegible] Sony [illegible] video recorders [illegible] Arts Lab [illegible]

[illegible] ALBIE THOMS

JOHN MAYALL IN AMSTERDAM · YOUTH CITY OF THE WORLD!

ALBIE THOMS

FLOWER POWER started [illegible] with the Provos [illegible] youth revolution [illegible] the world [illegible] Holland.

The Provos [illegible] Amsterdam [illegible]

6000 young people [illegible] Amsterdam [illegible]

[illegible]

[illegible] The Orange Free State aims at being free of Orange (the Queen's family name) and the State (the capitalist democracy that rules in Holland) [illegible]

[illegible] Amsterdam has a Head Shop [illegible]

[illegible] Amsterdam [illegible]

[illegible] Jefferson Airplane [illegible] Dr John the Night Tripper [illegible] Fotheringay [illegible] Chicago Art Ensemble [illegible] John Surman [illegible]

[illegible] Amsterdam [illegible] ALOHA [illegible] English language supplement [illegible] New Babylon.

[illegible] Amsterdam [illegible] Copenhagen [illegible] GANDALF [illegible] Jim Haynes [illegible] SUCK [illegible] ALOHA [illegible] 30,000.

[illegible]

Continued Page 36

Supplement to [redacted] No 5

ROLLING STONE

September 1
October 1

INTERNATIONAL EDITION

America's first interracial riot and how Sly Stone was responsible or maybe he wasn't see Chicago story page 3

'DON'T YOU GO WINNIN' ELVIS NO OSCARS'

BY JERRY HOPKINS

LAS VEGAS — The morning of the day Elvis Presley opened his third month-long appearance at the International Hotel, his manager Colonel Tom Parker was supervising the decoration of the building's entrance: warehing hall a dozen men climb ladders and hang hundreds of little colored flags on strings. The flags said it was an "Elvis Festival" and they gave the entrance to the huge hotel the look of a used car lot.

Inside, on the carpeted steps leading to the casino dripping crystal stood a pretty blonde hawking Elvis Presley photographs ($1) and picture books ($1.50) and beyond her a very dealer and pit boss was wearing an Elvis Presley scarf ($3.50 available at the hotel's gift shops) and a white styrofoam skimmer with a colorful band that once again proclaimed the month an "Elvis Summer Festival."

Elsewhere in the hotel — in the six restaurants by the bay-sized pool (largest man made body of water in Nevada, aside from Lake Mead) in the half dozen bars in the youth (baby sitting) hostel — were posted posters and autographed pictures and scarves and banners and flags. Outside the 2000-seat Showroom International the hotel's professional decorator was stapling this stuff to everything that wasn't moving.

At the reservation desk there was a line 3d feet long and an attractive red head was telling the day's 300th caller (her minute) that no, there wasn't any room in the inn—every one of the hotel's 1519 rooms was full. (Herb Alpert was told he could book in with Lou Adler or go somewhere else.) The show room itself was reported sold out two shows a night, seven nights a week for more than half the engagement, unprecedented on opening day.

Why? Nick Naff, the short, dapper hotel publicist, says "Elvis changes the entire metabolism of the hotel. And he is singularly significant in one regard there is constant occupancy. Tom Jones they fly in, see the show, fly out again. Elvis has such a following so many fans, for him they fly in, check in and stay the month."

The fans — the incredible Elvis fans, who make it clear once and for all that the word's origin is in "lunatical" — Bob and Nancy were here to get married in a chapel near the hotel. Sue and Cricket were here, too, but wherever Elvis is they are—literally most hours of every day, 365 days each year—so that was expected. The girl from Chicago who bit Elvis on the neck in February was back. On the elevators were dozens more trying to get past the guards on the 34th floor, where Elvis was staying in the incredibly luxurious Crown Suite. Walls still more wandered aimlessly through the casino, wearing 1 Love Elvis buttons, seeking

—*Continued on Page 2*

'Don't Go Winnin' Elvis No Oscars'

—Continued from Page One

a familiar face — a fan from England or Australia met here the last time Elvis was in Las Vegas, one of Elvis' hired hands, or, prize of prizes, Elvis' dad Vernon, who likes to play the slot machines, or Colonel Tom, whose favorite game is roulette.

Giving the scene a final bizarre touch was a 40 man camera crew from MGM here to make a feature-length documentary for national distribution in time for the Thanksgiving school holidays. So everybody when they're [illegible] — [illegible] the bell captains, the [illegible], the bartenders, the showgirls, the chefs, the [illegible]—the gamblers paid them no mind, even [illegible] feeling and showing [illegible] Panavision cameras between the rows of slot machines.

"What's all that?" said a woman with pendulous breasts dressed in a halter and Bermuda shorts.

"They're making a TV about Elvis," said her husband.

"Oh," said the woman. "Gimme some other film, will ya hon? I wanna play the quarter machines."

* * *

It had begun a week earlier as Billy Arnold approached his final week in the showroom. It was then the film crew arrived with the Colonel and some of his staff, followed by Elvis and his "Memphis Mafia" and the five-man backup band. Each day thereafter you found the same Elvis more and more.

Already the filming had begun back in Los Angeles as Elvis started rehearsals with his band and the documentary's Oscar winning director, Denis Sanders, visited some of southern California's top Elvis fans.

"What we're trying to do," said Denis once arriving in Vegas, "is capture the entertainer from the point of view of the fans, the [illegible], the [illegible]."

He explained that about half the film—50 minutes or so of it—would be edited from Elvis' first five performances in the showroom; the rest would be [illegible] scene and interview. Scenes like Bob and Nanny Neal's wedding—a [illegible] incidentally—and interviews like [illegible] with members of the [illegible].

(These [illegible] with the cast [illegible] at the hotel's theatre were deemed [illegible] for television as the film [illegible] began with someone mentioning one of Elvis' MGM films [illegible] saying what a [illegible] to whom [illegible] black [illegible] scene playing Elvis in an album [illegible] long how to talk.)

"What I'm shooting is an unreal documentary," says Denis, "and I'm not just talking about the concert segments. Everything in the film will be as unreal. Just as Elvis or any other performer alternates fast numbers with slow numbers, any of a certain mood, so will I. We'll have a sad scene, a happy scene, another sad scene and so on. Other elements will be counterpointed, like in a ballad when you hit the instrumental break, we'll maybe cut to a face in the audience and from that cut to the same face getting married."

If this sounds not at all like the predictable Elvis Presley flick, it is because Denis Sanders is not the predictable Elvis Presley director. He comes to the project with an astonishing—for Elvis—background. His six-hour documentary for National Educational Television, *Trial: City and County of Denver vs. Lauren R. Watson*, won the 1970 Saturday Review TV award and the 1970 Cannes Film Festival prize for best news film. He wrote the 90-minute TV special *The Day Lincoln Was Shot*, directed episodes of TV's *Naked City*, *Route 66*, *Alcoa Premiere* and *The Defenders*, as well as several features including *Shock Treatment* and *One Man's Way*, wrote the screen adaptation of Norman Mailer's *The Naked and the Dead*. And his *Czechoslovakia 1968* won the Academy Award for best documentary last year.

Denis says he does not know why he was called to direct the Elvis film. He'd never even met the Colonel or Elvis and the only contact he'd had with MGM was in 1955 when he was kicked off the lot after working just two weeks as director of *The Subterraneans*. At that time, he says today, MGM accused him

[illegible]

of [illegible] Jack Kerouac [illegible] film.

[illegible]

He [illegible] but I think [illegible] like other documentaries [illegible].

[illegible] greater demand for reality [illegible]. When you televise an event, say [illegible] that is reality. If we can [illegible] type thing that's a documentary, isn't it? And if we start adjusting, we're rearranging reality—but may be that's the way we get closest to reality. Maybe that's the way we capture the essence.

"This is what I am trying to do with Elvis. I know what my elements are and although I'm still not certain of the construction, I have the basic tinker toy going. All I have to do now is build it. It's not like in 'story' films where all the elements are dependent upon those preceding them. I can move modules in an out and introduce totally different elements and still make my overall point."

Pretty heady talk for the man in charge of an Elvis Presley flick. But it probably will be an unusual film, if for no other reason because no documentary has ever been made in Metrocolor and Panavision and none has had a budget of more than a million dollars—surprisingly little of which goes to Elvis. Denis gets no more specific than to say half the budget covers all the "above-the-line" or creative costs. Normally Elvis gets a million dollars in salary plus 50 percent of the profits, so this apparently means Elvis has taken a cut.

It has been an unusual week for Elvis in many ways.

When the Colonel arrived, trailing a staff of attendants from RCA Victor, MGM and the William Morris Agency, he took an entire wing on the fourth floor, posting a 24-hour guard who was [illegible] told to allow no [illegible] admission but was instructed to give all visitors an Elvis Presley post card and an Elvis Presley calendar. The Colonel then had his staff decorate the hallway—covering one wall with a gigantic Elvis movie poster, the other with banners and flags [illegible] his outside doors.

Meetings were held almost daily, during which minions were given orders [illegible] or perhaps did little more than [illegible] with the Colonel's [illegible] (back in Palm Springs) on the phone.

[illegible] Stan, the Colonel'd say [illegible] with Marie.

"Hello, how are you feeling today?" Stan would say. "How are Chauncy and Midnight (The Parkers' pets)? Yes ma'am, everything's just going OK. Yes, ma'am. Here's the Colonel now."

And the Colonel, who called his wife two or three times daily, would tell her what he had for breakfast.

Parker "was here ten days ahead and he created tremendous excitement," says Nick Naff, who insists Elvis is worth anything the Colonel asks. "The first time he was booked in here, some of us had our doubts. I mean we opened July Fourth with Barbra Streisand, who'd just won an Oscar and had three pictures going. She was one of the hottest entertainment properties in the world; the name was fantastic. We knew we had something. Elvis was an unknown stage property. He hadn't appeared anywhere in eight years. We knew he'd be something of a draw, but my God, Elvis was and is a blockbuster. He makes Streisand seem like [illegible] well, let's say that Elvis is extremely appealing, that I've never seen anything like it before."

A few months ago, Nick says, all the Las Vegas kitchen help walked out, causing all the hotels to shut down. Suddenly the town was dead. Nick says the hotel owners had a meeting to decide what to do when the strike ended, because there had to be something to pull the people back again fast.

"We knew there would be an immediate occupancy aftermath unless we had an incredible draw, so all the hotel owners agreed the best thing for Vegas was Elvis. If we could get him for a week, we knew everybody would do OK."

(The Colonel agreed to have Elvis return for ten days, but according to Nick, the strike ended before Elvis could get his band together and rehearse properly so the International went ahead with an earlier booking, the Gene Kelly Show. Others say Kelly refused to be bumped for the week.)

"Look," Glenn D. Hardin, the pianist in Elvis's backup band, said to some musician friends in Los Angeles, "if you're with Elvis, they take care of you in Vegas, no matter what hotel you're at. Business picks up all over. Every hotel we went to, they said employment was up, tips was up. It's the magic word. So if you guys are up there, say 'I'm with Elvis [illegible] he's waitin' in the car.' They'll take real good care of you."

"The hotel opened July 4th with Streisand," says Glenn D., "and they couldn't keep the [illegible] full. But with [illegible] until [illegible] Had an usher [illegible] and the fire marshal was [illegible] these tables [illegible]. And they was sayin' that [illegible] in the front [illegible]."

[illegible] was Elvis [illegible] February [illegible] band with [illegible] for [illegible] $10,000 [illegible] night.

*

[illegible] the activity in [illegible] The Colonel was in a room [illegible] converted into a parlor of [illegible] for [illegible] every [illegible] the Colonel has a [illegible] Las Vegas [illegible]. Artists [illegible] the Landmark Hotel had been booked [illegible] with the overflow from the International. In the gift shops there were [illegible] Elvis Summer Festival hats. (Someone said this was planned by the Colonel, who knew if there weren't enough to go around the demand would be greater than ever.) The hotel's security force had been augmented by 50 percent—to provide Elvis and the Colonel with round-the-clock guards, give Elvis two guards to walk him from the dressing room to the showroom and post one guard onto every door leading backstage. Whenever anyone ordered something from room service, with their order came an RCA Victor catalog of all Elvis's records, two 8-by-10 black-and-white photographs, two color 8-by-10s and an Elvis Presley pocket calendar.

In the casino bars could be seen the people from Elvis' past, coming to pay semi-annual homage to the man they knew in the old days. George Klein, who was president of Elvis' senior class at Humes High in Memphis in 1953, was there talking with the moonfaced Lamar Fike, who'd been one of Elvis' bodyguards for so many years before Elvis got him a job at Hill and Range Songs in Nashville, who was buying a drink for [illegible], a Memphis newspaperman who'd grown up in Tupelo, Mississippi about the same time Elvis did and since has prided himself on being the newspaperman closest to Elvis."

And Emilio, the maitre d', was checking the celebrity reservations: Dwayne Hickman, Juliet Prowse, Sid Caesar, Xavier Cugat, Slappy White, Herb Alpert, Dale Robertson, George Hamilton, Jack Benny, Jane Morgan, Jackie Cooper, Sammy Davis, Jr., Sonny Liston, Cary Grant.

And Denis Sanders was giving his 40-man crew final instructions before taking eight cameras into the showroom, five of which were to remain rolling throughout the hour-long show.

And the Colonel was giving Denis his last minute instructions. "Now don't you go winning no Oscar with this pitcha," he said, "because we don't have no tuxedos to wear to the celebration."

Upstairs on the 30th floor, where he would remain the rest of the month except to sing twice nightly, Elvis was taking a nap.

El for the Masses

PHOENIX, Ariz.—After cleaning up at Las Vegas, Elvis Presley will hit the road on his first tour since 1958. He begins here September 9th.

The rest of the tour has him in Detroit on the 10th, Miami the 11th, Mobile the 12th, Tampa the 13th and St. Louis the 14th.

Elvis himself has also hinted at a worldwide tour for sometime next year. However, Colonel Tom Parker, who usually decides such things, has nothing to say about that possibility.

The Vegas gigs and a three-day engagement at the Astrodome in Houston have been the King's only live appearances since he made the girls scream back in the Fifties.

Chicago: The First Interracial Riot

BY MARSHALL ROSENTHAL

CHICAGO—Ninety degrees, humid a muggy July afternoon Sly and the Family Stone is to give a free concert. At the Grant Park bandshell, sponsored by the city administration. There's a storm cloud in the west yet the people continue to come across the softball fields to the north from Buckingham Fountain.

They'd been coming since nine in the morning. Sly had copped out of a previous concert in Chicago this time everyone was assured he'd be here. And it would be free. The Flying Burrito Brothers and Fat Water too. But it was Sly that everybody came to see.

By 2:00 35,000 fans had gathered—blonde long-haired suburban boys and girls tanned red bandanned greasers, spiffy black kids in light dring red gents, families with picnic baskets, armwise teenagers and the white hip community. By four o'clock between 50 and 75,000 had come together for the music.

But at four PM when the first band was scheduled to go on it wasn't music that came over the PA, but "Please sit down, you're gonna block people's view." Sly wasn't gonna be in town people hurt to day and that's not what we're here for.

It was Murphy Dunne co-producer of the free concert speaking. His warning became prophecy.

The park was so packed you found yourself walking over people's blankets waiting in a hot crash for cross traffic to clear stepping over the prone body of a young boy who had sniffed too much glue too deeply (his friends surrounded him giggling) nevertheless you smiled and felt good—the people were out the grass was mellow and the spaced smile were encouraging.

Beyond the emphasis however grass was *thing* for 75¢ a joint speed a dollar a bill. Purple Wine was the drink of the day. At the foot of the bandshell an anxious crowd of rough street kids pressed against the restraining fence—"Where's Sly. I bet that motherfucker ain't gonna show."

It was tense onstage too. As Fat Water began its set, Sly's equipment truck backed up to the front of the stage. Move that truck a shittless 16-year-old boy yelled "we want Sly." Murphy Dunne had the truck removed but the press of people against the fence was getting angrier. The rockers, tanned and highstoned moved back from the fence and lined the stage-front.

A husky man in his mid 20s broke through the fence and jumped over the Vicki Hinby was singing "He came on strutting." PM DJ Gwen Johnson the MC, said "He was having a good time had five on the bass player. He wanted to stop the chicks band, but she was upset and ignored him. Next thing he's got his pants off and he's dancing all around. Nobody was stopping him and the crowd picked up on that. In seconds the stage was filled with people trying to stop each other's action. That's when things really started to happen."

Pete Andjelkovich was in charge of the ushers at the bandshell. "We put peaceful-looking young girls as ushers, kids who'd enjoy the show. But the crowd wanted to get on stage. "We should be free to be no stage they told my men. I saw a black fellow in the crowd who seemed to be trying to cool them and I asked him to come to the mike but it was to no avail, they just kept coming toward the stage with bottles and rocks and chairs."

A black man whom people can really spoke from the stage at about this point. "Are you gonna ranchackle the stage are you gonna ranchackle the stage you motherfuckers you pussies!" And sure enough, the stage was ranshackled.

A longhaired greaser said "I got on top of the roof adjoining the bandshell to watch the action the kids—black and white—had a football on a corner of the stage. It was like they just wanted to get up there and had they were all hopped up on wine and oil. The people in the front rows were really pissed Fat Water and split and the folks up front were throwing Ripple bottles at the stage to get the kids off. Then bottles came sailing from ten rows back and 20 rows back. Now the people in the front rows were getting bonked by the people in the back rows so they turned around and dung the bottles back. The ushers were gone. I'm quitting this isn't worth a buck seventy five an hour" so usher told Warren Leming.)

Next the cops charged around the shell from the west while the people were on the stage. Bottles broke all around them. Even the people sitting on top of the 60-foot-high light towers were getting smashed. They were great targets for the bottle-throwers. That's when the tear gas was laid down.

It was a riot. Pure and simple. No willful intent, premeditation or planning. A bottle-throwing but growing out of the heat, the crowded conditions the long hours of waiting without a calming word or chord from the stage. There was bad dope and cheap wine. "That mother fucker Sly better be here this time, boy" was the word of the day. And anyway who are these Fat Water dudes?

It was people mindlessly throwing bottles at people.

But the scenario abruptly shifted as the police moved to the rear of the bandshell. "A member of your group," a police lieutenant announced over a bullhorn has assaulted a police officer—if you do not disperse you can be found guilty of the same offense under the Mob Action Act." The mob does not disperse, and he hurls the first tear gas canister.

Now Dennis is back. At 5:42 PM a call goes in over the police radio (an all band channel that is overnage at the park) "Squads begin to block downtown streets in order to keep the riot out of the Loop."

At six PM squadcars and paddy-wagons arrive behind the shell to reinforce the ten patrolmen and 35 traffic cops who are on hand. The gas has been dropped and a cry goes up from the crowd in front of the shell "There's pigs down there!" And the riot goes higher and higher and now there's a visible goal. The Pig.

Hinckelson Field behind the bandshell to the north is almost three foot ball fields long. There are 12 softball diamonds there and on one diamond the public accounting firms of Peat, Marwick Mitchell & Co and J. K. Lasser Co are doing battle. Their game is gone amped as a large group from the rock concert converges on a police car.

In the first assault two kids rock up an aluminum trashcan and heave it through the car window. Someone is trying to cut the brake line of another cop car. They have a plainclothesman and two uniformed cops cornered. The mob is vicious and allowing no quarter. The uniformed cops do a fine job.

A squad of cops charges down the gentle slope sledging bottles and rocks to rescue the unscathed cars and the cornered cops. The underover cop draws his gun and fires two shots in the air. The mob makes its first retreat, but as they back off they continue to hurl missiles. And at this point a dramatic scham in the Alternative Youth Culture manifests itself.

A line of 15 or 20 white longhairs breaks from the thousands of onlookers and lines up in front of the cops to protect them from their rock throwing black and white greaser and hippie brothers and sisters. They look like the Mobe marshals at the Inauguration those who stood in front of the Justice Department building to protect the name of the Culture Arms raised fists and fingers in a V they faced the rioting mob and chanted "Peace Peace" ("I wrote a letter to the Police Department to apologize for the actions of a few of us," a young girl told a radio talk show audience the following morning.)

The People's answer was "War War" and those who naively tried to bring reason in a riot were stoned. The crowd did not want peace ("Fuck a pigs" wrote Rising Up Angry, a white revolutionary greaser paper at the end of the week, "the people are pissed off. They wanted an excuse to waste some pigs and they made one. That's really where it at. People are getting up to who's been fucking them around all this time. We won't fight our beautiful people, we want pigs blood. We'll get it too.")

For the next two hours the battle on the softball field continues. Thousands of angry kids with rocks and bottles versus a hundred cops with guns and mace. A police helicopter flies low over the field a voice booms out—"In the name of the State of Illinois I order you to disperse—this is an unruly mob." Nobody disperses. Plainclothesmen are sent behind enemy lines to make arrests. Many of their best attempts are foiled by the counter-attacking forces.

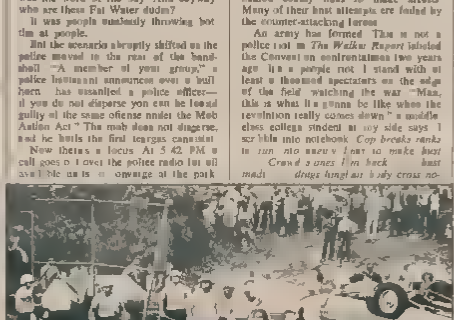
An army has formed. This is not a police riot in *The Walking Report* labeled the Convent on confrontations two years ago. It is a people riot. It stand with at least a thousand spectators on the side of the field watching the war. "Man, this is what I'm gonna be like when the revolution really comes down" a middle class college student in my side says. I scribble into notebook. *Cop breaks ranks to run into street I run to make beat. Crowd cones I'm back. Just made drugs hangout body cross no-man's land and lays bomb at his feet in back cop row. Much of 6 cops come by and take turn kicking him in the head. Cop he's passed out. Is war and fire first time I feel the anger and fear of both sides.*

At the north end of the field on Balbo between Columbus and Lake Shore a four-door Chevy sedan marked "Driver Education" and an unmarked police car are burning. I run the quarter of a mile from the rear of the bandshell and see new front lines. The north side walk of Balbo is held by the crowd. Wooden street horses are being thrown at the Chevy to feed the flame. Rioters are running back and forth from Buckingham Fountain pulling shanks of rebar—a serious, abrasive, light weight yet come rock—out of the ground transforming it from ornament to armament. Manhole covers are being pop, broken down and flung. Twenty foot aluminum light standards are tipped down and used as battering rams to attack the police line. Attack and flee attack and flee the same tactic is used by both sides in each skirmish.

There are 200 cops on the south side of Balbo and Lt William McKeon of the First Area Task Force gives the order—"Policeman let's hold that line let's hold that line right there." McKeon is struck in the knee by a rock and he yells "Withdraw!"

The cops back down the stage from the street to the field. They're pushed back 100 yards. "Now far are we gonna run when are we gonna do something" Chicago Today reporter Jack Vanderwaeyn burns a cop yell. At 7:48 PM without command one cop draws his 38 and empties it into the air. "In the next ten seconds," Vanderwaeyn reports from behind the police lines, "40 policemen to the front line. Nine draw and fired. The volley lasted only a few seconds. There might have been 75 shots. Some were fired in the air. Others were directed toward the mob. It was impossible to determine.

Not so impossible though for Robert Johnson 16 who was shot in the chest. Kevin Pratt 14 shot in the buttocks and Edward Binns, 18 shot in the left leg.



MARC POKEMPNER

Are you gonna ranshackle the stage you motherfuckers?

Spectators have left, the ballgame is ended by the gun. But the mob need not know that three have fallen they gain courage from the sorties that the police are frightened, and they launch a massive assault and drive them back almost to the bandshell. With his back to the bandshell Deputy Chief of Police Jimmy Riordan gives out this order over the bullhorn, according to Chicago Sun-Times reporter Tom Fitzpatrick—"Now the next pass we make through this field I want every policeman to make no arrest."

"I knew they were coming for good this time," a rockthrower told me "we were all running outta the park, then I heard voices yelling, 'Come together at the bridge let's go to the Loop' That's when I split, cause I'm just too easy to get separated and busted down there."

This battle in the park was over a nine PM. An estimated $50,000 worth of trashing scarred nearly every block in the southeastern sector of the Loop. Most of the arrests were made in the Loop, not only people from the city slums were busted—private schools show many wealthy white suburban adolescents—Winnetka Deerfield Naperville and Elk Grove Village. The body count was three that, 165 arrested 26 civilians and 30 policemen treated for injuries in hospitals. It is not known how many others were physically injured. Five hours had elapsed since Fat Water struck the first chord to warm up the audience for the free Chicago Park District concert featuring Sly and the Family Stone.

There'll be no more free music in Chicago this summer. The Park District has cancelled all remaining programs. Probably the finest free music program in the country is now dead. And Murphy Dunne, who started it all has left Chicago.

Murphy Dunne had clout. Clout is Chicagoese for Power in City Hall. An ex-Second City actor Murphy Dunne is the son of George Dunne President of the Cook County board, who is second in clout only to Richard J. Daley who's a clout. "I'm a blues fan, Murphy told me three days after the riot, 'I love the South Side musicians, so I went to Dave Stahl (deputy mayor of the city) the same man who would not allow the Stylistics to sing in the parks overnight in 1969) and told him that we should give guys like Howlin Wolf and Muddy Waters who are known around the world but not around this city the recognition they deserve here.

"It was so simple. Dave said Great idea, Murph and we got started. Willie Dixon and I co-produced a free blues show at the bandshell last Labor Day."

The free city-sponsored, Dunne produced show that will not happen would have been an August 16th show featuring Carl Perkins Chuck Berry Bo Diddley ShaNaNa, and a Chicago group Wilderness Road. An August 30th All Day Blues Festival is also cancelled. Jesse Fuller B B King, Lightnin Hopkins Muddy Waters Howlin Wolf Sonny Terry and Brownie McGee and ten other acts were booked.

Sly was not a part of Dunne's original conception of the series. But Sly had cancelled a show previously in the city and asked if he could do a free show to make restitution, according to Dunne. Although he didn't have his boots in this show Dunne agreed to persuade the Park District to put it on, and he booked the Burrito Brothers and Fat Water three weeks prior to the date.

There was no proper publicity issued about the other two acts. The release went out six weeks in advance, and only those who called the production office knew of the other two. Dunne did send out a later release, but few papers added the sub-acts as their issues. It wasn't until three PM at the bandshell that Dunne took the mike and announced that Fat Water and the Burritos would be on first. Most people didn't hear him. And Murphy failed not by not providing entertainment from the stage during the five hours they people waited in the sun for Sly. He's certainly responsible for lack of judgment.

Who's responsible for the riot? Sly? Promoter Dick Gaines said, "The whole thing was inevitable. The bulk of Sly's fans [here] are a pretty rough crowd.

"You can have politics and music, but you need restraints with everything—irresponsibility is destructive, and Sly is irresponsible.

Pete Andjelkovich, security chief "Sly is a political group, he appeals to

—Continued

'Sly isn't into Streetfighting'

—Continued from Page 1

the handsome black gentle group, and that's a dangerous thing right there."

Other security spokesmen however were more reasonable. They support Sly's claim that he was misinformed about the time he was scheduled to go on, and that the three mix-up was the major cause of trouble. Lynn Ames of Stone Flower Sly's Los Angeles corporation said the group was under the impression it was to go on at 6:30 PM. "Everybody knows Sly is not into the streetfighting scene." Miss Ames said. "That's just silly. Sly was in his car on the way to the park with a police escort when suddenly the police stopped and told him they couldn't allow him to go on because there was a riot." Security men at the park reported they had been told Sly was to go on at 6:30 PM also.

"The fault was ultimately Murphy Dunne's," another security source said. "Radio stations had been announcing for weeks that Sly would play free at 4 PM. Dunne should have killed those dates upon as this made sure Sly started the show. It was just a matter of people not getting things clear."

There are other theories on why the riot started. Chicago Park District Board President Daniel Shannon, a creator of the rock concert program the city has been running all summer to establish "closer relations with our youth" and which the Sly concert was to have been a part of, said he believed the violence was "premeditated" by groups who wanted to destroy the camaraderie the city had been working for.

"Certainly the standout on the stage was organized," said Mayor Richard Daley speaking of the destruction of the communication system by rioters. "You don't go to a rock concert with a baseball bat." He also claimed police had learned of a plot to burn the bandshell.

Police Superintendent James Conlisk also said a group of young people went to the park to deliberately cause trouble. John T. Carton Jr., of the homicide squad said the three people wounded were hit with smaller caliber shells than those normally used by police.

Lt. Joseph Tonney, aide director of the police intelligence division, however *denied* reports that police had any evidence that this violence was planned.

One must remember how hot it was and how overcrowded the bandshell was—thing were still 20,000 people packed into it while the fighting was going on. (Estimates are that 5,000 youths fought police on the softball field.)

Then there was the make-up of the crowd. Among the whites there was a serious togetherness between long-sized, rolling advance lectures—hippies and greasers. This was further complicated by the addition of all those suburban kids and some blacks. For a time some of them rolled over the music and a mutual hatred of authority but the combination was volatile.

One the fighting began the black kids seemed to take the lead and the whites followed. Despite scattered instances of fighting between white kids who wanted to cool things out and blacks who were angry and led up with everything in general.

Still in a sense it was the country's first interracial riot.

Sly's Excuses Mostly Sound OK

LOS ANGELES—"Sly man let Sly be answerable to why he is late." David Kapralik sounded like a harried man.

Kapralik is Sly Stone's manager and he has been having a tough time trying to explain this many things late-comers and late buses to show a concerts that have been pulling the Family's tours. On one recent week-end Sly was late in Cleveland, Oklahoma City, Fresno, Cleveland Oklahoma City and Milwaukee. Wednesday and Sunday.

He has also been known to cancel on short notice, rarely regularly. Many times he seems to have vital excuses but the audiences and promoters are begining to run out of patience. For a pop festival a Miami, Florida Sly explained that his plane was delayed leaving New York City. For the recent Randall's Island festival in New York, Kapralik had to go on stage and try to explain to an angry audience that Sly had been contracted to appear in Minneapolis, Minnesota on the same night and so couldn't be here with you." For a recent sold-out concert in Oakland, California on Mother's Day Sly reported that his plane landed "mistakenly" in San Francisco. Since he was in town he decided to check in at a hotel and then drive to Oakland but complications arose. people were "mixed up" about the time he was supposed to go on and by the time he got to the concert with "everybody was gone."

"I felt bad about that," Sly is reported to have said. "You and I miss Mother's Day."

Kapralik used to tour with the Family but now says. "There are times such as intervals—I have given him my pager. I'm out on the road with him any more. In many areas has he won one."

The most dramatic recent incident was the free Chicago festival. (See news story this issue.) In this case it appears Sly may be largely innocent. Stone Flower Sly's promotion claims Sly was in his limousine on the way to the park where the festival was being held when his police escort stopped and informed him they would not let him enter because "there is a riot going on."

The problem at Chicago seems to revolve around a time mix-up again. The crowd was expecting the Family Stone to begin the free show at 4 o'clock because radio and newspaper ads in the city had been announcing it that way for weeks. Two other acts had been signed to precede Sly—Pal Mary and the Flying Burrito Bros.—but no mention of them appeared in the advertising. Lynn Ames of Stone Flower maintains Sly was on his way to the site at 5:45 thinking that he was to go on at 6:30 PM.

Kapralik says, "The Flying Burritos were not allowed to play by the Chicago Parks Department. There was already a melee by the time they were supposed to go on. People were shouting 'We want Sly.' The rest of the band got to the park first. At about 5:45 PM Sly and Neil Ames (the road manager) and Murphy Dunne (the concert coordinator) were handed in the park. They were stopped. Sly never hit the stage. He never refused to play. They forced him out in show."

All of this sounds reasonable but the last complaint is that Sly was playing the free concert to make up for a concert he had cancelled in Chicago some time earlier. The [illegible] were yelling things like "This is [illegible] isn't going to show again." His "unreliable" reputation had evidently preceded him.

Ringo & Friends In Country Country

BY PATRICK NORTH

NASHVILLE—"You ought to see this hat Ringo's got," said Pete Drake "the Martin has with six doors. Well in that car he's got Jimmy Dean's hat. Ringo and they're all country music. I don't believe there was one rock and roll group among them. I asked Ringo who his favorite singer was and he said—Drake stopped into his English by way of A gust Garrigan accent—'Kate by Walls Hibbitts.' Kate by Walls' Hibbitts well.

"I'm someone who "We ought to get hot to arrive over him for this session. I'll bet it would tickle Ringo to death."

Ringo arrived from London on Tuesday June 23rd with a group recording session with Drake. (a pedal steel) on the following Thursday. Three days were devoted to recording Overdubbing took two more days the 29th and 30th. I was in that session. It seems that my recall is double when it comes to the 'us and it took only a little more than a week.

Drake, last year, asking Ringo to come to country music. For the next days of the Beatles he [illegible] in a hotel.

The Nashville sessions have never not so many people as in this group. In the spring an American pianist was [illegible] Ringo and Ringo was a surprised [illegible] dragged in and on his own [illegible] and [illegible] representatives from Apple. Then there was a stalemate over costs. Ringo's agent wanted to get an album down before his wife gave birth to another child.

At this point he met Pete Drake at the sessions for George Harrison's album. During these four days in London, they developed a mutual respect for one another's professionalism.

Ringo began talking to Drake about his dilemma. He said he couldn't make an album in London in less than six or seven weeks. Drake was scandalized. He told Ringo he would cut him in Nashville in two days.

Drake solved the problem of material easily. All the songs would be original numbers and all of them would come from the film of Window Music, his publishing company. The selection of sidemen for the sessions was not so easy. Drake plays as many sessions as any body in town so he knows just about everybody.

The band included Drake himself, who played steel guitar on several tracks. Charley McCoy harp, organ, piano and electric bass. Don Keith (also steel guitar and organ), Jerry Kennedy, lead guitar and dobro. Charlie Daniels and Dave Kirby acoustic guitars. Jerry Shook, lead guitar. George Richey piano. Sherry Lavendar and Jim Buchanan fiddles; D. J. Fontana and Buddy Harmon drums and percussion, Junior Huskey string bass and of course, The Jordanaires just about everybody played on every track.

The first day of sessions was mildly strained, nobody showing it more than the principals. Drake who had some trouble to prove and Ringo who had hardly had time to recover from the difference in time zones.

The band took an hour or so getting together. Ringo came in only a few minutes late and the first demo tape played was the studio. As it ran through three or four times, the musicians took notes in their coats. Ringo held a lyric sheet, and he weaved and danced as he warmed himself up to the tune.

Drake called into the studio for a run-through. After a couple of false starts the tracks fell right together.

"We don't want to play them," said one fiddler to the other. "That's a break."

They ran through it again without Ringo. The Jordanaires swallow up in unexpected places.

Woman of the Night,
Yes I love you!
Bay-ee-eye
ah! Ah! AHHH!

Then they ran it through with Ringo who began.

She's got her business in the street

This was a more country session just as real a thing as you'll ever hear out of Nashville.

In that first hour or two Ringo was rather nervous. In the control room Drake was positively uptight. He had asked the musicians like a man evacuating children from a disaster area.

"Jim?" he nailed to the fiddlers. "You and Shorty don't do all that stuff on the bridge, now."

"We don't too much?" said Buchanan not really expecting any answer and not getting one.

"Okay Ringo" said Drake. His face went completely neutral.

They rolled it and Ringo tried to settle in.

On the bridge there were some high notes and Ringo's accent betrayed more and more English till

whooo!—HAH HAH!

—oh, get's a steye oel

and the band moved in to a general shuckle. That was the first break in the tension and everybody began to settle down to work.

So it rolled on. The fiddlers pumped symmetrically and the guitars sorted themselves out and after the first attempt was down Drake let himself lessen up a little.

"Come on in Hoss. Let's listen."

It was a good start. As they listened to the playback, such disappointed into his own peaceful listening trance. Ringo sank his head down and his whole body moving. Drake with his hand thrown back into the stalls of the hands, his eyes closed.

"That's good that's good," he said to Ringo when the playback had finished. "I think we ought to run one."

That album has a lot of the flavors that characterizes *Moon Earth Peanuts* Tracy *Nelson Country* Linda Wonder. Drake so produced that album with Scott Moore who was assigned on this session with Ringo. Most of the sidemen from that session were here too. There are two important exceptions with Tracy Nelson. Drake played as he co-produced, sensitively he slide I control the material.

Most of the tunes Ringo did were written by Sorrelle Fiskard and by Chuck Howard. The albums is heavily weighted with sorrowful ballads.

On most of the tunes the writers sang along with Ringo just out of mike range.

After one take, Ringo turned to Chuck Howard.

"Is that too heavy for you? For your soul song?"

Howard shook his head.

"We that punch you gave it is real good."

They went into the control room to hear the playback.

"You know cousin" Howard said "I would dig it with just you and the guitar."

"Yes," laughed Ringo "just you and me Chuck."

"That's right. *Chuck and Ringo*—just them the fills I've got to get top billing though."

They went back out to do another take. The pace was setting in and Ringo had loosened up.

It was a six hour session. Nail Aspinall Ringo's aide traveling companion was nodding in the control room.

"Tired?"

"It's only six in the morning," he said.

"Oh yeah" said Cosa Chuck as he looked at the clock. "London time."

The staff at Music City Recorders had gone all out for this one, everything from cancelling all other sessions for the duration to setting out five lamens and two boxes of tissues. The security arrangements were tight. There were five cops with Ben, including two plain clothesmen, one of whom is head of Nashville's homicide division and the other who just retired as assistant head of the vice squad.

"Anybody want tea?"

"Tea?" said Ringo "Not me."

"It's real nice out here," I said to Aspinall. "You ought to get out on the lake while you're here."

"It's nice at home."

"Strictly business then?"

"That's right." He yawned. "Kiss said 'Nashville.' You must be kidding. But it's coming along alright."

"Have you seen anything since you've been here?"

"A hotel room. Pete's office and this studio. That's all. It's the story of my life."

The second night was much of the same except that the tension had almost completely dissolved. Drake was unofficial now that they were going to make it and Ringo had struck a groove.

During the half way break, nearly everybody split the studio. One of the Jordanaires sat down at the baby grand and thundered out a poignant rendition of "Old Man River."

"*Oh man rubber*!"

Somebody's wife looked on ed mirtagly.

"Why don't you play Ringo Over Troubled Waters?" she said.

Another Jordanaire gave me a few helpful tips on how to fight World Com munism.

On the third day Ringo came early to meet with the kids of all the pickers old kid with a tape recorder followed out in the parking lot. Some night year him around constantly. He was the only superstar who was getting anywhere with Ringo.

"Have you any further plans?"

"Oh yes," said Ringo. "I've got an other movie in August."

After Ringo had spent a half hour or so in the parking lot he went into the studio and back to work. The night before they had laid down another five tunes.

They worked steadily through the evening. A delegation from the Metro vice squad parked out front.

"Invite 'em on in," laughed one of the pickers. "You've never seen a cleaner bunch of cats in your life."

Late in the night Ringo sprung a song he had written the night before called "Country Cowboy Cowboy" which turned into one of the fastest Nashville jams you'll ever have the pleasure to hear decidedly worthy of anything Ringo's done previously.

It had already run about ten min ts when Ringo laughed. "If you want us to finish you better take it now!"

Then Drake himself rigged off a few licks.

"Yeah!" yelled Ringo. It ran on an other five minutes.

When it stopped down. Finally anything yelled again. "What a show! What a show. What a show! Okay

we can tape it now "

Ringo followed this up with another little jam that he calls his "Nashville Freakout," an instrumental on which he played drums.

At the end of three days, Ringo had all the basic tracks for 15 tunes [illegible] mixed. He didn't make it to the Grand Ole Opry but the next day he went out to Tracy Nelson's farm for pictures.

"I called my brother up after he left," she laughed. "I thought I was above that."

By the time they got into over-dubbing sessions Ringo was getting a full taste of what it is to be one of the boys.

He was doing the vocal on one of [illegible] a [illegible] was hailed.

"They'll never play it on NBC," he said. "Could Sorrells come out here and help me with these lyrics?"

So Sorrells came out and stood by Ringo as he sang. Somehow it wasn't coming off. Pickard looked a little downcast, and his buddy Cousin Chuck was picking up on it. About that time Ringo hit his most incredible climax of the session. Evan Drake almost fell out of his chair laughing.

"Don't anybody say anthin now [illegible] Cousin Chuck.

"How was it?" asked Ringo from the studio.

"It was great!" Drake deadpanned.

Sorrells was walking in [illegible] as if he had been shot between the eyes.

"Don't anybody let on now."

Ringo looked a little tired [illegible] really. Mechanically he put himself into his peculiar listening [illegible] couple of lines in his [illegible] pocket as naturally as if a [illegible] stepped into the room. Then he rolled around and Ringo was [illegible] aghast.

"That was terrible!" he said [illegible] could talk for laughing.

Ringo jumped up, grabbed [illegible] the arm and stooped back [illegible]

"Don't worry," he laughed. "[illegible] of you, Sorrells."

Sure enough everything [illegible] being [illegible] and Sorrells [illegible] world peace finally wound down [illegible] Ringo [illegible]

[illegible]

Janis Reunes at Jefferson High

BY CHET FLIPPO

PORT ARTHUR, Tex.—The reporters were dutifully assembled there in the Goodhue Hotel [illegible] Room when [illegible] took one [illegible] room and [illegible] the [illegible] reunion of Thomas Jefferson High School [illegible] Miss Janis Joplin was [illegible]

[illegible] Baby [illegible] Port Arthur [illegible] the Goodhue [illegible] blues [illegible] named her.

In the Petroleum Room [illegible] Nothing [illegible] in Texas, you know [illegible] south country.

[illegible] says Janis [illegible] A [illegible] Joplin [illegible] prepared and [illegible] the room. "Am I supposed to [illegible] that?" She [illegible] table on a platform at the other end of the room where Janis is to conduct a pre-reunion press conference.

She walks to the table [illegible] deck of newsmen at her heels and stops to pose for a TV crew. "And now here's Janis taking a drink. And here's Janis talking to the Last Supper."

First reporter: "What have you been up to since 1960?"

"Ooooh [illegible] You know [illegible] hangin out [illegible] get laid [illegible] hat. That doesn't [illegible] Port Arthur."

A reporter: "What [illegible] think [illegible] Port Arthur now?"

"It seems [illegible]

Some reporter: "Do [illegible] to [illegible] Port Arthur [illegible]?"

[illegible]

They [illegible] good [illegible] down [illegible] them how [illegible] across [illegible] nightclub and everyone had [illegible] Over in Louisiana when we used to go when we wanted to rock.

"Waaaay back when we were 15 years old and [illegible] in Texas [illegible] ways used to [illegible] Don't you know what [illegible] Oh you're from [illegible] Port Arthur [illegible] Louisiana and [illegible] they don't care. So you [illegible] from the [illegible]

All those nightclubs with all the funky [illegible] Jimmy Reed—da-da da-do—[she stomps her right foot as a downbeat] down home funky blues music and mixed drinks and [illegible] and making it in the parking lot and all [illegible] around—no fantastic man."

Did you go to [illegible]?

"I don't remember. I [illegible] I don't think [illegible]

[illegible]

Who introduced you [illegible] A [illegible] Chan [illegible] who used to live around her. He had one Lead belly [illegible]

I liked them a lot better than what I heard on the radio. They seemed to have some sincerity to them. So then I started reading some books on blues and I kept coming across the name Bessie Smith. So I wrote away and got a bunch of her records and just really fell in love with her. For the first ten years I sang, I sang just like Bessie Smith. I copied her [illegible] all of her songs.

The plump lady rancor says: "Janis—may we ask that anybody that is here [illegible] is not from the press at the moment [illegible] with the reunion to please leave."

A Joplin friend: "Now, Janis, just kind of blend into the crowd and no one will notice you."

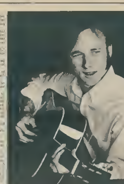
[illegible] As the [illegible] and [illegible] dresses and [illegible] careful coiffures [illegible] the room, she stands out like [illegible] like Janis Joplin at a high school reunion.

She is soon inundated by schoolmates, some of whom did not speak to her ten years ago. There are a few people whom she seems genuinely glad to see again.

Upstairs at the dinner, Janis is presented with a slick, black tire as the "long distance" award. Quavering voices are raised in the [illegible] something about red and gold, it seems.

Back in the Topaz room, the drunks have settled in for a long siege. Out on 5th Street the freaks are waiting.

Finally Janis emerges alone, and looks about her and for just an instant [illegible] perhaps, she looks vulnerable and little girlish, almost lost and bewildered. But the moment passes and [illegible] shaking her [illegible] the fans and [illegible] the Port Arthur night [illegible] of it all.



[illegible]

Stills Busted, For What It's Worth

LOS ANGELES—Stephen Stills, the only member of Buffalo Springfield who escaped a dope bust during that band's [illegible] his Waterloo finally—in the [illegible] town of [illegible] outside of San Diego.

Stills [illegible] Crosby Stills Nash and Young, was arrested August [illegible] Newspapers [illegible] down [illegible] hallway [illegible] San Diego [illegible] Stills [illegible] apparent [illegible]

A [illegible] 2?-year-old Joanna [illegible] with Stills [illegible] Sgt. [illegible] Murray [illegible] in the room.

Stills and [illegible] taken to San Diego [illegible] day [illegible]

[illegible] Monday [illegible] San Diego [illegible] Sep [illegible]

[illegible]

'Derek' Clapton Touring US

NEW YORK — Eric Clapton's band, Derek and the Dominoes, will do [illegible] US [illegible] beginning October 15th [illegible] New York.

The band is composed of [illegible] rhythm [illegible] Carl Radle on bass, Jim [illegible] Bobby Whitlock [illegible]

They [illegible] Clapton [illegible] recently released [illegible] Angeles and will record an [illegible] album [illegible] Miami—at Atlantic's Criteria studios—before [illegible] No [illegible] has been announced by his booking agency, Chartwell.

Clapton first got the Dominoes [illegible] a [illegible] London for the ACLU [illegible] Dr. Benjamin Spock and the Chicago Seven.

Above: Howlin' wolf and friend
Above right: Mance Lipscomb
At the Keyboard Roosevelt Sykes
Bottom Center: Big Mamma Thornton

ANN ARBOR BLUES

BY JERRY HUNT

ANN ARBOR [illegible] the first annual Ann Arbor Blues Festival [illegible] almost perfect success. Rarely has an audience ever heard so much [illegible] music in a single weekend.

But the festival [illegible] of an drastically by pre-planned [illegible] happen again [illegible] ture [illegible] organizer John Fishel [illegible] lose 21 to 30 thousand [illegible] another of our [illegible] organized [illegible] town's devil [illegible] next year goes [illegible] feel themselves [illegible] This is the [illegible] seems to [illegible] in this country [illegible] area, he said [illegible]

Fishel [illegible] considering that he and [illegible] worked nine months [illegible] the thing on [illegible] stalling the [illegible] ing to all the [illegible] tists. In return [illegible] who carried walkie-talkies [illegible] told. You pig. I'm going [illegible] pig you which [illegible] some of the [illegible] the audience [illegible]

[illegible] Blues Festival run [illegible] Michigan drew 200,000 [illegible] and must have drained off many of people who were just looking for a place to take their pants off.

[illegible] how [illegible] from the [illegible] have [illegible] Ann Arbor [illegible] $5000 [illegible] year fairly [illegible] form [illegible] festival [illegible] Blues festival [illegible]

[illegible] supreme [illegible] the hand [illegible] Ann Arbor [illegible] Mance Lipscomb [illegible] Big Mama Thornton [illegible] Lightnin' Hopkins [illegible] Wolf [illegible] Roosevelt Sykes [illegible] and knocked em dead. Almost half a dozen artists ranging from the most pathologically modest unknown men to the highest and toughest young city cats, exclaimed with deep emotion that they'd never in their lives been dug so responsively by so many people of more impoverished as many of those you see none seemed bitter [illegible] rip-off, except the ones who [illegible] people, with guarantees [illegible] Being ripped off is old stuff to them, while massive appreciation isn't.

[illegible] Mance's records all the time, [illegible] Blues than the success of [illegible] Mighty Joe Young or Mance Lipscomb jamming acoustic with the incredible Jebro Jackson marveling [illegible] of middle Delta than simple [illegible] accompaniment. Roosevelt Sykes the great barrelhouse piano player was [illegible] with Papa George Lindsay on harmonica. Mance sat down and [illegible] of cool himself to Sykes who [illegible] and started taking off he [illegible] to a Survey the Mae Well [illegible] and he [illegible] up and said "Sykes [illegible] to a bowl so I can kill these [illegible] on top. She did not too when [illegible] A dog is just a bitch then I [illegible] he heard and made a grand exit while Mance sat there gaping.

Son House, [illegible] might he [illegible] to learn his talk [illegible] to [illegible] Bed [illegible] you heard [illegible] same [illegible] unbelievably rich voice made [illegible] one prepared [illegible] get into a fixed [illegible] prima [illegible] any [illegible] making. So [illegible] aging very [illegible] on by—he could have been Mance's father [illegible] appearance—and he struggles now to recall answers to the questions everyone asks him answers

Photographs by Jim Marshall

Jr Parker

Above: Mr & Mrs. Son House
Center: Victoria Spivey with
Little Brother Montgomery
Below: L. to R. Mississippi Fred
McDowell, Roosevelt Sykes and
Little Brother Montgomery

most of which is with matters of record that things happened at the night in question. He now asks, "Where did you meet Robert Johnson?" and before Son has time to Mrs. House for help some interviewer waiting his turn says "Robertsonville."

Son shows enviable patience with the inevitable inquiries for biographical sketches of Charlie Patton, Skip James, and his other late peers among Delta musicians. If he ever shows impatience it is when someone shoves a mike in his face and says "Mr. House, in your own words, what is the blues? — to which he replies, "It's a lot of foolish talk."

A couple of words to the wise among House fans: if you're lucky enough to meet him, call him some stories and dig his reactions: as Dick Waterman, his good friend and manager does with beneficial consequences when if you're being up on Robert Johnson talk to John Shines, a beautiful, brilliantly articulate bluesman who traveled with Johnson for two years, when they were close to the same age, and who can sing primitive field hollers, Johnson pastiches or Muddy Waters-style city blues, all with equal ease.)

Jimmy "Fast Fingers" Dawkins proved that last year's unfortunate was just a fluke. A friend of his told him after his set, "Man, you were as good this year as you were rotten last." And John Lee Hooker made Friday night's crowd of around 5000 mean as close and intimate as he makes his club audiences — a spell involve at getting deeper and deeper than you ever dreamed possible. Songs and sequences of songs he you didn't know till then just had to follow each other.

In fact, he did it so well that it which left Howlin' Wolf down to just a couple of songs, as Wolf had left Muddy Waters last year. This was disappointing, though not by any hardship on the backsingers since Wolf — in fact you confident guess — is the same Wolf all the time: just carrying over into his music the intimidating things he's been doing to his pals all day.

Lazy Bill Lucas and Hound Dog Taylor made a lot of friends fill with good Sykes-style piano and his constant rhymed latest ("I'm little duty I wrote in Chicago city") and Hound Dog with the first dose of hard Chicago blues that the Saturday afternoon crowd had heard. Fred McDowell, who seemed painfully shy last year, seems to be a new man at 60 odd years with Johnny Woods, boozed out of control on harp. Fred charged straight at the audience with the best old-style Delta blues you'll ever hear on electric guitar.

Then Luther Allison, who had done a number Friday with Dawkins, repeated his success of last year getting the audience absolutely in the palm of his hand with a set filled but fascinating set. Luther is a little bit like Jimi Hendrix, except his blues isn't mixed with jazz and he sings a lot better. If any promoters ever caught this festival this cat would soon be rich, instead of pig pong for peanuts in Milwaukee.

The surprise hit of Saturday night was Robert Pete Williams, who plays and [illegible] that self [illegible] bonus. He [illegible] is getting [illegible] and has early got 20 [illegible] Big Joe Williams [illegible] you [illegible] Dr. [illegible] two nails Saturday night [illegible] Joe Turner and Bobby Bland, two very big men who showed a largely standing audience how much can a pop-star great singing voice do strong and controlled as an opera singer's, can do for the blues.

Sunday John Jackson delighted the audience with the most eclectic set of the festival: blues and country music beautifully homogenized in his gentle unique style: a tiny sampling of the rap artists he showed constantly backstage. Jackson is a hypnotic gentle, maddeningly self effacing man of unmistakably quasi spiritual power. He speaks, in matter of fact and apologetic terms of his yearly visions and mountain pronouncements he has experienced. Chuck Sriachwitz who records Jackson on Arhoolie records, told me that this anonymous country man from Virginia is one of the few bluesmen he has met who loves nature—even most country bluesmen apparently being "fast walk and a bottle"-type in doors people. Jackson's qualities are impossible to miss. I you must hit, they also emerge from careful listening to his records, if not on a first impression.

The last act Sunday afternoon was an alarming jam featuring Luther Allison and Johnny Winter who came as a special Friday then took for his axe Sunday helping Luther make a plus for some of the gate-crashers to put some money in [illegible] hats the wats passed Sunday night. Praised early with Mance Lipscomb's set, than got into slightly nebulous territory with sets in which Lowell Fulson, Lil da Joe Flea, Junior Parker and Big Mama Thornton did electric blues in relatively similar styles with backup personnel from Junior's band and the Chicago All Stars coming and going in combinations I couldn't keep track of.

Son House closed this year's festival as he did last year's and sang well though he played poorly which was forgivable considering that when he suffered a dizzy spell at home in Rochester last winter and fell in a snow-drift his fingers were so severely frost-bitten that some have lost their pigmentations and are white below the knuckles. Mrs. House again joined Son for a cappella finale and this year they sang two of Son's songs, "John the Revelator" and "Grieve not Your Face," instead of Baptist hymns. Son looked his wife for being so "churchy" in his spoken introductions and perhaps he's searing a hard decision that the blues, his blues anyway, is definitely all right.

Anyone *seriously* sorry to have missed this festival should (1) send one buck to John Fishel at the U of Michigan Union for a leftover copy of the excellent program they had printed which has great photos and discographies (2) to send to the same address any donations you can afford in the interest of keeping the festival alive for the future and (3) to look out for the five festival record which Warner Bros will release

THE BEATLES ALBUM NO ONE WILL EVER HEAR

BY BRUCE HARRIS
AND STEVE HARRIS

During the nine month period between the release of the only double Beatle album *The Beatles* in January of 1969 and the release of the *Abbey Road* LP in September of that same year, rumors arose as rumors always do that John, Paul, George and Ringo were at work on another album. The critical dust had scarcely settled on the white album (*The Bee Jays*) and it was almost half a year before *Abbey Road* would appear when stories circulated that the Beatles were once again in the studio. One publication went so far as to publish a tentative title for the disc, *Hot As Sun*, and listed a number of song titles from the album, among them: "Maxwell's Silver Hammer," "Don't Let Me Down," "Dirty Old Man," "Proud As You Are" and "Zero Is Just Another Even Number."

Time passed. A new Beatle single, "Get Back," became Number One. Talk [illegible] the album ceased. New talk arose. Discussion of a possible Beatle [illegible] live [illegible] LP called *Get Back* [illegible] *Abbey Road* [illegible] the [illegible] the album sold five [illegible] McCartney had lived [illegible] Yoko Ono died [illegible] Spector [illegible] pulled [illegible] Paul left the group [illegible] *Get Back* [illegible] *The Beatles* [illegible]

[illegible] appeared.

The *Abbey Road* album [illegible] one called "[illegible]" and "Don't Let Me Down" [illegible] "Get Back." The [illegible] "Proud As You Are" [illegible] "Zero Is Just Another Even Number" [illegible]

[illegible]

* * *

It was [illegible] the Newport Folk Festival in Newport, Rhode Island [illegible] summer of 1968 [illegible] the Concerts of [illegible]

[illegible]

From the street [illegible] Number [illegible] the second 700 [illegible] make [illegible] [illegible] I'd [illegible] back [illegible]

[illegible] a federal offense. You know the gas chamber or worse."

"Yeah," [illegible]

"But not with this one. That's why this is so beautiful. We collect the ransom and we can't lose. The worst they could do would be a slap on the wrist."

"Yeah," said the thin face. "Slap with two years in jail."

"Sure," said the cigar smoker, "but what the hell. What's a seven hundred

Somewhere in the world someone has a copy

day jail sentence? You can get that for looking Uncle Sam in the eye the wrong way. After three years in college, two years in this man would be a rube!"

The cigar smoker and pulled the blue chenoeclock curtains aside and was staring out the window into the empty street.

"No sign of her yet," he said.

"She'll be here," the voice that and said nothing yet said.

"She'll be here," repeated the cigar smoker.

* * *

After she had left, the cigar smoker was lying back on his bed.

"Not bad" said the thin face as his thin but sensitive fingers rolled a joint. "She's a good girl."

"Good. Not bright. Not good."

"Well, after all" said the thin face, sucking in his breath, "if she were bright, she'd be of no use to us."

"Oh believe me I'm not sorry. I'm not sorry. I'm just surprised that they let chicks like that work at record companies."

"She's only a secretary."

"She sure does know a lot about what goes on at Apple, though doesn't she? Knows where everything's kept. Knows who's got what. With what she told us, we could rob the place blind."

"Secretaries are like that. They always know where all the skeletons are buried."

The cigar smoker smiled "And we know he've dig 'em up."

"Yeah" said the thin face stretching itself into a grin "You meet a girl in a record store, you can always be sure that it's profitable in one way or another in continual the relationship."

"This time it's one hundred thousand dollars' worth."

* * *

At 6 30 on the evening of the 22nd of March Tuesday the cigar smoker wearing a tan turtleneck sweater a pair of bluejeans black cowboy boots and a pair of leather gloves left the Black boys Boarding House, carrying a black briefcase under his left arm After walking rapidly for two blocks, he halted and hailed a taxi asking to be taken to Number 66 Southampton Row

A few moments into the ride based young man followed by the third member of the team exited from the Blankburn Boarding House After standing in the street for twenty-seven minutes during which time he stared at his watch furtively a half dozen times he roused his partner from the shadow of the doorway where he had been leaning, and the two briskly started off down the street. They parted company at the corner when thin fingers hailed a cab and this tips asked to go to Apple Records at 3 Savile Row The silent figure whispered in another driver "Hamfred Mechanical Industries at 3 Abbey Road, London N W 8 please."

At 7 05 as the day grew slowly dark, the street in front of Number 66, Southampton Row was deserted and a young man working an enormous cigar moved swiftly but steadily around in the back of the house Glancing quickly about him and finding no one near he finished steadily for a moment at the window and then setting the briefcase down proceeded to span the base window of the house With great care and cautious not to make a sound he began to climb through the casement but out before he had tossed his ball finished cigar to the ground with a reluctant grimace.

Once inside he stood perfectly still for a moment taking in the plush surroundings. He was in a sort of den a library. Stuffed bookshelves lined the walls with huge volumes like *The Art of Composition Conducting as a Creation Art* and *Harmony A Study in Textures* An antique portrait of a man wearing a lace collar hung over the mantle.

Cowboy boots crossed the floor to a desk near a side window and stopped A hand stained with the smudge of cigar ashes opened a desk drawer and raced nervously through a stack of papers pausing momentarily to pick up a small box of sen-sen lying at the bottom of the drawer From the desk top a black and white photo of a middle-aged woman watched as the young man shut the drawer and opened the cabinet below it. He smiled to himself as he withdrew a large reel of recording tape, and read the stickers on one of the spokes of the reel.

The stacks had been boldly scrawled with three capital letters, "H.A.S."

Hm An Sun the young man said to himself *Hot An Sun*

He dropped the reel into his brief case and neatly shutting the cabinet door turned back toward the window Suddenly he stopped and beckoned a sigh "Almost forgot," he said to himself as he turned back to the desk and withdrew an envelope from under his sweater He placed it neatly in the desk, leaning it up against the window frame Once out side he straightened up and pulled a cigar out of his back pocket. He lit it and slowly stretched his frame into a wide, leering grin

Inside on the desk, the envelope lay perfectly still the name "Mr George Martin" printed in large red letters on its white face.

* * *

By midnight the trio were sitting and drinking at a small round table in a sidewalk cafe on the Rue de la Paix in Paris The summer air was fanning itself and cooling around them as a thin slow breeze drifted across the wide street

"It worked perfectly" a raspy almost hoarse voice said through a breath of cigar smoke "Not a hitch Smooth, just like I said"

"The coup of the century" a thin voice said. "I mean just imagine it."

"Yeah" whispered the third voice as though speaking to itself "Just imagine"

"It was a crazy idea all right The greatest" said the raspy voice coughing "But it worked and we've here, and we've got the tapes and they're there and they don't And it's gonna cost them one hundred thousand dollars to get them back. $100,000 Man a and take his a day's work."

"Not at all" said the second voice "But just imagine kidnapping all the master tapes of a Beatle album and holding it for a $100,000 ransom. Just imagine."

"Yeah," whispered the third voice as though it were speaking to itself "Just imagine."

"I mean," said the thin voice, "it was just an outrageous at Apple All these funky people It was just as weird. There was one guy hanging out up there who looked like a pre-killer—Ben somebody called him I think—looked like a beast. He must work for the Beatles or that Allen Klein or somebody."

"Just be glad" said a cigar-stuffed voice. "You've got the Apple master. I've got the Martin master and out boy here's got the EMI master One Two, Three. They've got It's a tricky thing you can take that Apple stuff. I would have figured that the Beatles would have taken copies of *Hot As Sun* for themselves But the one time they don't even have copies of their own album it gets —how shall we say?—lost."

"Lost to the ages," said tight thin lips "You wouldn't happen to have a cigar on you, would you?" Thanks Anyway right now we've got the Beatles and we can give has 'em But what they do have is $180 000 and pretty soon that's gonna be ours too."

* * *

"My Dearest George" the letter read "We've got *Hot As Sun* Yours Apple's, and EMI's We know you want it back and now you know that we want $100 000 for it, half in British pounds half in American dollars We promise not to listen to the tape since we are not such big Beatle fans anyway though we will make an extra copy and keep it for ourselves On Saturday the 26th of March, Air France Flight Number 505 will be leaving Paris airport bound for Algeria at 7 33 PM A suitcase in the luggage compartment of the plane will contain two copies of the master tape A claim check for the suitcase will be left for you in the men's washroom of the plane only after a claim check for an attache case containing $100 000 is left with the stewardess, is found in the washroom stuck in a piece of bubblegum which will be left under the paper towel dispenser Thank you for your cooperation. And your money Love Always Us."

* * *

"Well Michael, they've got them all right."

"Yes, George it certainly does look that way They've captured all three tapes Oh damn it! If only we'd made some extra copies.

"You've decided to pay the $100,000 ransom, then have you George?"

"Yes Michael I have The boys would never forgive me if I didn't. First, I hate bad an idea to release the story to the press, to say that the masters of the album and been stolen but Allan straightened him out alright If word leaked out that the master tapes of an unreleased Beatles album had been stolen, you know what it would mean. Why any fan youngsters could whip out a tape recorder lay down ten songs, and hitchhike around the country masquerading it as *Hot As Sun* by the Beatles. No, we've got to get this tape back We've got to pay the ransom."

"Well when exactly did the man say George?"

"It was all terribly clever really Such refreshing subterfuge I'm going to will draw the $100 000 from the bank today half in American dollars, half in British pounds precisely as the note specifies. Then I'm going to have it sent to you Michael, and you're going to cross the Channel to France tonight From there, you'll receive further instructions."

"Yes, sir"

"Ah Michael These are trying times for us all Rather reminds me of the last war you know all this espionage business I'm really rather enjoying it, you see Quite a change, what?"

* * *

Michael arrived by cab at the Paris airport at 7 00 on Saturday evening and boarded Air France Flight Number 505 for Algeria. As soon as he was on the plane he checked the attache case he was carrying with the stewardess, being especially careful to pocket his claim check

He planned at his watch.

At 7 33 the plane took off Michael stared out the window at the dim lights on the runway as they fell away into the distance

"There doesn't seem to be anyone suspicious aboard" he said to himself eyeing a man who was sitting beside him reading *The Peter Principle*

The "No Smoking" sign went out and Michael fumbled with a cigarette, beginning vaguely aware of a think cloud of foul cigar smoke hanging about in the air

The pilot's voice crackled over the intercom "Welcome aboard Air France Flight Number 505 from Paris to Algiers. The plane will fly at an altitude of approximately 35 000 feet and we will be arriving at our destination at approximately 10 30 Thin plane will make one brief stop in Algeria just over the border before flying on to Algiers."

"Pretty clever of these guys," thought Michael "Flying to Algeria. No extradition laws and all that They'll be safe there"

Pulling a sealed envelope out of his jacket pocket, Michael read the contents of his instructions At 8 14 he rose from his seat, excused himself to the smiling man beside him to make his way to the washroom. Inside, he closed the door quickly behind him and looked about for the paper towel dispenser He assumed it for a few moments pausing to pull out a few towels to dry his palms. Then, he bent down and looked underneath it. A piece of pink bubble gum was wedged securely in the corner "Very clever" Michael and stood straighting himself Keeping his part of the bargain, he carefully stuck the claim check for the attache case onto the bubblegum He wiped his forehead.

Leaving the washroom hurriedly Michael almost knocked over a good look ing young man who apologized profusely between puffs of a long cigar

* * *

At 10 00 just over the border in Algeria Flight 505 landed to make its first stop Michael was staring out the window of the plane nervously awaiting the plane's take-off when he could trade the claim check he had just obtained from the washroom but a few moments before for the suitcase in the luggage compartment. As he peered anxiously outside the plane's window he almost leapt from his seat when he saw a tall young man smoking a long cigar and carrying the attache case with the $180, 000 strolling off the air field

It was just a few moments later that the plane took off.

* * *

Monday morning 10 AM Apple Studios Abbey Road London Seven glum faces stare at a reel of tape running silently on a tape deck

Finally one of the faces spoke

"Well, Michael it's certainly not your fault. We can't even say it's the fault of these thieves. This tape should contain *Hm An Sun*. In fact it does did but you see it's been erased And we can't even blame anyone When you get on that flight from Algiers back to London there was no way you could have known. The tapes were in the suitcase They kept their word But the flight the flight you took back here Michael It was just bad luck. You couldn't know."

"I still don't understand, sir" Michael said feeling a kind of vague hysteria building up inside him "If these tapes been nothing to them, then we've been had, as the Americans would say We've been double-crossed."

"No Michael, I'm afraid not You see, there had been a bomb scare, a political threat that the flight would be blown up. Of course, they naturally couldn't tell the passengers about it. You can imagine the kind of panic a thing like that would cause. But they were very careful, you see. And they did take their precautions. And they were really very thorough, you know Because in each case of thin passengers wanted to board the plane and on the plane they secretly X-rayed all the luggage"

"I'm sorry sir but I still don't understand" Michael said softly his voice breaking

"Well, you see, Michael, when a tape is subjected to X ray it is erased Completely *Hot As Sun* has been X rayed out of existence!"

Michael sat perfectly still slowly turn pretending the words he had just heard The only sound left was the sound of the tape recorder whirring softly the last trace of *Hot An Sun*

"Well, a voice finally spoke "Some where someone has a copy of it. Some where in the world someone has a copy of *Hot As Sun* And every night, he's going to go home and lock his door and press a little button And there it'll be A Beatle album no one else has. *Hot As Sun* He won't even be able to play it for anyone. It's just his Somewhere. Some one Somewhere."

Somewhere

This preceding tale first appeared in Touch as occasional publication of Elektra Records

[illegible] a[illegible] high

AN EVENING WITH THE GREATFUL DEAD

[illegible] Rugby

With friends, waiting for Phil (right) and then on stage to start jugglin.. hoping to get people high.

Fearsil m[illegible] had [illegible]

BY [illegible] LYDON

[illegible] Graham [illegible] Ingram as [illegible] hotel.

No palms b[illegible] which sat Jerry [illegible] the place. When [illegible] when it was th[illegible] an Irish dance h[illegible] of gay chedelia thrown who [illegible] put on a series [illegible] the likes of which hadn't been [illegible] the early days of the old Fillmore.

Jerry Garcia had [illegible] too—he had been a fo[illegible] so to speak—but he had never owned it. Bill Graham had owned the Fillmore and now he owned this one and Jerry was working for him one more night. There was a time when Bill Graham was always on hand when the Dead were playing, but this night he was in New York on business (the next night in LA) and a second or third generation of underling, a soft-faced young man named Jerry Pompili was watching the stack and counting the heads on behalf of Fillmore Inc.

It was just past eight-thirty, showtime, and Jerry P. approached Garcia and asked if they were ready to go on.

Jerry G. was deep in one of his eyeball-to-glittering eyeball monologues, but he paused long enough for a glance around that indicated he was the only musician present and answered for. "The other guys will be here in a minute, man," he said. "Phil's the only one who might be late."

W[illegible] and [illegible] mph[illegible] what happens [illegible] Phil [illegible] down [illegible] to his [illegible] him [illegible] his hope, but the Dead would find a way to [illegible] on a [illegible] pole[illegible].

Both ag happ[illegible] and [illegible] ng deep w[illegible] his baby temple. "We'll [illegible] when Phil [illegible]"

Okay, and P[illegible] drinking like a [illegible] halloo [illegible] and [illegible] peered back up [illegible] piping up and [illegible] ently oblivious of the [illegible] space.

Everything had changed and nothing. After one [illegible] years of extra-taxing play the [illegible] Fillmore (and all of rock and roll show biz) versus Grateful Dead game was still a no-thing nothing tie. For five of those years the Dead took their lumps, always scraping through but never out of trouble. In the past half year, however, their tenacity has finally begun to pay off (persever[illegible] furthers says the *Book of Changes*). The years of weathering cosmic crises have given them an unshakable musical and group foundation (and even an odd sort of financial viability) and on that they are building afresh.

Typically their luck waited until the last possible moment to change. 1969 [illegible] with th[illegible] [illegible] An[illegible] [illegible] they [illegible] The [illegible] because [illegible] was [illegible] did no[illegible] Weeks of [illegible] down and the m[illegible] was [illegible] than did [illegible] been [illegible] them all along [illegible] time he had disappeared and [illegible] had the [illegible] heart for [illegible].

Then they got busted en masse in New Orleans (their second time, the first in the fall of '67 in San Francisco). That has now turned out to be just an [illegible] case of time and money, but in March they didn't know that. In the middle of all of this they had to do a record. Something complex was out of the question. Jerry and his writing partner Ron Hunter had some tunes so they [illegible] R[illegible] ed it cal[illegible]

[illegible] good sound [illegible] produc[illegible] and that most [illegible] It was something [illegible] Jerry [illegible] we just [illegible] music. Only [illegible] was the [illegible] the real [illegible] and finan[illegible] hat was [illegible] old world [illegible] Tim [illegible] and had [illegible] his own [illegible] and with [illegible] influence gone we got back [illegible] rock and [illegible] professional music group. Man, we had been wanting to be a [illegible] for a long time."

Workingman's Dead [illegible] about as good a record [illegible] Easy on the ears from the first listening it gets mellower [illegible] a lot of different rhythms [illegible] same rich emotive

[illegible] the Band h[illegible] and h[illegible] made from [illegible] with the down-home lee[illegible] supplanted authentics but the Dead's [illegible] of the material is [illegible] The Dead look at his w[illegible] drum his outside edge and the [illegible] losers and hardworking [illegible] A friend of the dead [illegible] they sing at one point and the closest they come to "I Shall Be Released"

One way or another
One way or another
This darkness got to end.

That's a long way from the messianic enthusiasm of "Golden Road to Unlimited Devotion" ("See that girl barefootin' around she's a dancin' and a magic she is carryin' one" remember?), but it was them more friends. Sales haven't been of hit proportions, but enough to make Warner Brothers friendly for the first time since they were trying to sign the band up.

"Of course we still owe Warners money" Jerry said "but we're getting the debt down to the one where it's more like a continual advance." A family member John McIntire is now the manager some old friends are watching the books and the days when organs got repossessed five minutes before showtime have receded, at least for the present.

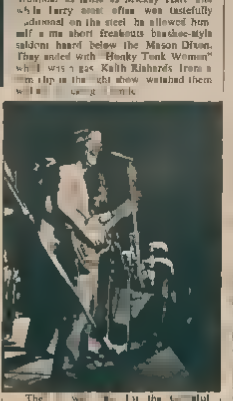
"We're feeling good" Jerry went on "really laid back, a little older and growing not traveling so much staying at home and relaxing down. We used to push ourselves and get crazy behind it, but now we're all getting more done but not having to *work* at it so hard."

No one could say when the turn from the old Grateful Dead to the new began but the key was opening up the band's structure. The Dead's carpool personal changes are as legendary as their public ones and they ended only when they decided that they didn't have to be *just* the Grateful Dead. They could also be Bobby Ace and the Cards from the Bronx, a country group led by Bob Weir as Mickey Hart and the Heartbeats which [illegible] Bill Graham [illegible] rocker. At the Santa [illegible] (1969) Jerry [illegible] pedal steel [illegible] and will and [illegible] on remaining [illegible] Pedro Atta[illegible] weak [illegible] Nashville style in [illegible] that. This [illegible] to save the New R[illegible] [illegible] Saga and when Dead [illegible] [illegible] from time to time.

All but country music got them singing something for which they [illegible] been noteworthy in the past and hopeful three part harmony inherently gives them back to acoustic instruments. Electric minds them long wired. The small quiet groups could and did do club work around the Bay which meant gigs with equal footing of equipment hassles. All that ended up with the groove that made *Workingman's Dead* possible and has created a unique musical experience which they call rather formally An Evening with the Grateful Dead.

Phil arrived swooping in with moodman-long solidus, a law salutes before nine and the latest evening began before a happy crowd of oldtown heads. They opened with the acoustic part (there's an other name) Jerry and Bob Weir on guitars, Pigpen on piano Phil on electric bass and Bill Kreutzmann (who shortly joins with Mickey Hart) on drums. The first tune was "Jaggin" an easy going autobiography of a band's life on the road dotted with hopes and bad times and long gone friends Fire Annie who they've heard is "living on reds Vitamin C and cocaine and all you can say is isn't it a shame." It went on like that for an hour music soothing to weary hearts and hard-driven minds because it understands that state of mind only too well. Jerry and Bob shared lead guitar and vocals, Pig doodled around when he wanted and just sat there when he didn't and Phil and Bill just kept the beat. David Nelson of the New Riders came in about half way through on mandolin and Jerry switched to his Fender and it was all very sweet and tinky They sealed with "Swing Low Sweet Chariot," and believe it or not, the Grateful Dead looked so polic at last.

The New Riders came on after the break—Jerry on pedal steel Mickey on drums David Nelson on electric guitar Marmaduke lead vocal and acoustic, and Dave Torbert on bass. They opened with "Six Days on the Road" and that too set the pace for a rolling set of country rock that probably sounded a lot like the Parkins Brothers when Carl was working honky tonks around Jackson, Tennessee. Except that Carl Perkins never had a drummer as loose as Mickey Hart and while Jerry never often was tastefully adamant on the steel he allowed himself a few short freakouts that shoe-style saddens heard below the Mason Dixon. They ended with "Honky Tonk Women" which was a gas. Keith Richards from a distance in the right show watched them with [illegible] smile.



The [illegible] for the Grateful Dead and [illegible] you was on their last and moving as they [illegible] as they need to begin with *Dancing in the Streets*" ("It doesn't matter who you are, as long as you are there") After that came the lovely "Mama Tried" that the Everly Brothers had on their *Roots* album and then Pigpen took it away with an all-out dramatic rendition of "It's a Man's Man's Man's World." Out of that into "Not Fade Away" (quite a repertory that night, huh?) and it was past one thirty Jerry Garcia was still going strong after four hours so three instruments but the Fillmore floor had gotten to me and we wandered out with that Be Dig lay by way of Buddy Holly beat pounding on and on and on ("My love is bigger than a Cadillac ") I'll wager one of those weird nights when acid blurred they pushed out music as hypnotic energy it was more legible and, if not as spellbinding, more open music Very fine indeed.

Those weird nights are surely not gone forever. The Dead are a lot more careful these days "Altamont showed us that we don't want to lead people up that road anymore" Jerry had said he fear the show "might not to be more positive, to realize and respect the boundaries of our power and not space." The Dead never nailed themselves leaders, but they were high-energy generators of the psychedelic revolution. On one hand they know now that it's not going to come so quickly as they thought on the other they know it is already too big for them to direct. They are now just helpers like the rest of us. "At last the pressure's off" Jerry said.

He is dismissed however about what he calls the "political pseudo-reality that we had when we go out on tour. Dig there's a music festival but because there are people there radicals say it's a political festival now not a music festival I don't want to take over anybody's mind but I don't want anybody else to take over anybody's mind. If a musical experience is forcibly transferred to a political place I no longer has the thing that made it attractive. There is something uniquely groovy about the musical experience it is a own beginning and end it thinks no one.

"The San Francisco energy of a few years back has become air and spread everywhere. It was the energy of becoming free and so it became free. But I've got local energy the Berkeley energy has assumed a serpentine form become armed burrowing survival thing. It's even still on the firebrand. 'To the hardcircle trip that I thought we had been through in this century and wouldn't have to will on ourselves again.

"Accentuate the positive though that's my motto," he said with a gleam in his eye "and there are more heads every day. Heads are the only people who have ever come to see us, and it made us be that if we played some places no one would come out because there weren't any heads in the town. Today there is no place without its hippies. No place."

With that Phil had come and the band had to start jiggin, playing for the people and hoping to get them high "We realized when we started out" Jerry had said a few minutes before, "that as a group we were an invasion, as new as the first chapter of a novel. We started with nothing to lose. Then suddenly there was something but always with the agreement that we could go back to being nothing if we wanted So nothing that has ever gone down for the group has ever been real except in the fiction which could be made unreal at any time. A lot of times when we were at that point we consulted the *I Ching* and the change was gotten has always said push on So we have there's not much else we can do until the next change."

Alone Together: Mason and Cass

BY ANDREW BAILEY

LONDON—Dave Mason was sitting about 6,000 miles away from the action. While his album, *Alone Together* was booming in America, with a first day order of 100,000, he was in London and not too sure why.

In fact, Mason is back in the US again, in Los Angeles looking for a house and rehearsing with a new band, the nucleus comprised of himself and Cass Elliot. Others include drummer Jim Keltner, an ex-Mad Dog, and Mason was hoping [illegible] and Larry Knechtel. The group is setting up appearances beginning in Hollywood Bowl in September, and records will be released alternately on Blue Thumb (Mason's label) and Dunhill (Cass').

Mason fits positively into the analogy which has spawned Traffic and Stevie Winwood, and he's flirted painlessly with Delaney and Bonnie and Eric Clapton. Clapton in fact was the main reason Mason was in London. For just one night he was a member of Clapton's [illegible] group Derek and the Dominos, a group it was said that was created to let Clapton humanize himself. The name was meant to set forth an image [illegible] thetical to Eric's "King of Guitar" [illegible] Clapton himself had wanted to dress up in Teddy Boy drapes but maybe Mason's [illegible] stopped him. "It was funny, I suppose, but I was quite happy [illegible] was." At the first and last gig [illegible] Derek, Mason coldly appeared [illegible] first set was bad, the second much [illegible].

On the Delaney and Bonnie English [illegible] in December Mason [illegible] shared lead [illegible] both of them [illegible] played on both [illegible] all [illegible]

Mason and Jim [illegible] [illegible] Birmingham [illegible] Dutch [illegible] I started [illegible] [illegible] —and [illegible] —in [illegible] And [illegible] was around then.

"Was it [illegible] what it meant [illegible] it was a [illegible] people [illegible] And [illegible] Chris Wood had [illegible] hand.

[illegible] and Carey [illegible] [illegible] your own thing in [illegible] way of playing.

The album is [illegible] the songs were conceived [illegible] I would have liked to have done [illegible] a little vocal harmony, perhaps using three or four-voice chorus to bring out the melodies more.

There was still some magnetism between Winwood and Mason even after six months apart. "We met up again in New York. I played some of my new songs to Jim who really dug them. We were going to tour the best of [illegible] there was so much [illegible] in the group over things which didn't pertain that it was doomed. I feel that if you are on stage then you should play music no matter what you were thinking about beforehand. Not enough artists play to to their audience. They get too self-[illegible] and miss out on personal contact, which is that thing that you can't detect but which is just as important as melody and rhythm."

It wasn't Winwood's jamming with other artists that rocked the boat. Mason thinks that the process of learning from [illegible] knowledge [illegible] [illegible] Rolling Stones [illegible] your own. That's what the [illegible] all about.

[illegible] [illegible] with C[illegible] Wood and Wyman [illegible] From [illegible] the beginning of 1969 [illegible] in Los Angeles.

[illegible] Cass Mason [illegible] Record [illegible] two months [illegible] and guitar [illegible] straight forward [illegible] because it was [illegible]

A [illegible] from *Alone Together* was in [illegible] two months ago but [illegible] to show. Mason doesn't appear [illegible] concerned over his album's fate in England. [illegible] will appear in September. There's still plenty of loyalty to him from the days of Traffic. At his gig with the Dominos the crowd [illegible] Clapton. Maybe [illegible] Mason's going into the cold [illegible] although he hasn't done any [illegible] for two years. He [illegible] against him [illegible] the BBC and a [illegible] the album does sell [illegible] of loyalty [illegible] And Traffic is in the [illegible]

[illegible] all the [illegible] American [illegible] Maybe the [illegible] the same problem [illegible] everywhere. Only the conditions are different.

Kicking Out the Jams in England

BY RAY DOWNING

LONDON — The [illegible] British government against [illegible] has finally forced the pop pirate ship Radio North Sea International [illegible] The station [illegible] and the [illegible] Minister of [illegible] Broadcasting [illegible] to Holland.

Swiss [illegible] Edwin Bollier, who spent $1 million [illegible] up the station [illegible] when [illegible] the Conservative government [illegible] by the previous Labour administration.

Although the Conservatives are expected to soon announce plans for the introduction of commercial radio in Britain, their attitude toward the pirates —who supported them strongly in the recent General Election—is uncompromising. In refusing to lift the jamming order which was costing the country $2880 weekly, Minister of Posts and Telecommunications Christopher Chataway said the station was unlicensed and illicit and was operating on frequencies allotted (by European agreement) to other countries.

Radio North Sea International was Britain's first off-shore station since the original pirate ships were shut down by the Marine Act in 1967. The station avoided a head-on clash with two pirate laws by registering in Switzerland which is a land-locked state, is not signatory to the European agreement outlawing off-shore stations.

Bollier says the station, now anchored off The Hague, will soon continue English language broadcasts to Britain. In that event, says Chataway, jamming will resume.

Britannia still rules the waves.

With official jamming effectively silencing RNI, Radio Geronimo, the legal station broadcasting progressive music to Britain from Monte Carlo, indulged in a little jamming of their own at London's Broadcasting House. To be precise, 16 pounds of assorted strawberry and raspberry jam was slapped on the building in protest against alleged jamming of Geronimo by the BBC.

Geronimo program director Hugh Nolan, ex-program director Barry Ezard [illegible] and friends took direct action after [illegible] complaints to the BBC that [illegible] Folkestone [illegible] was interfering with Geronimo [illegible] The Folkestone trans[illegible] on 208 meters and is [illegible] by the same Geronimo [illegible] but [illegible] forced by [illegible] The BBC [illegible] with [illegible] and $60 [illegible] [illegible] enough had stopped.

'It's Beginning to Drive Me Patty'

LOS ANGELES—Joe Cocker's 40-member pack of Mad Dogs and Englishmen has diminished to two Englishmen—himself and old friend guitarist Chris Stainton—but the music and the images linger on in the form of a documentary film and a double record live LP.

The film, which follows the bizarre assemblage of musicians and family members on their planes and stages across the country, was directed by Pierre Adidge of Creative Film Associates. Adidge, who also filmed the Creedence Clearwater Revival TV special now in the can, is timing the film for an early second November release.

Cocker himself hasn't seen any of the rushes yet and typically power doesn't seem to care. "I'll go and see when it's [illegible]" he said at Danny Cordell's home where he's staying. "But I'm not worried."

Cocker is also less concerned with the live album than with his still foggy ideas for his next tour. "A few things on the album sound all right," he said. "Glyn Johns and Denny remixed it. I've kept out of it. I'm a bit worried about the LP. All the songs are there but [illegible] I just eventually dropped out of the arguments."

Most of Mad Dogs and Englishmen got together by Leon Russell after Cocker split from his Grease Band, have joined Russell's own band. But Cocker isn't thinking about re-assembling Mad Dogs.

"I suppose I've got to get a band together," he said with a sigh. "But it would have to be different again—probably smaller, with Chris and some others. I'm just being blank about it. It's all beginning to drive me patty, the amount so vague as far as material is concerned. I just don't want to go out and sing the same songs over and over."

SCORCHED EARTH
HOW TO MAKE A WAR LAST FOREVER

NEW YORK TIMES

by John Lewallen

Hard are some statistics to add to the body counts and tons of bombs and supplies of war we see rope and in the mass media.

Roughly 20 to 25 percent of the forests of South Vietnam have been defoliated more than once. Subsequently the Department of Defense from 1962 through June 30th 1969 said five million acres of that country were defoliated—an area slightly larger than Massachusetts or twice the size of Maryland. Or two-fifths of all the total land area of South Vietnam.

By 1968 500,000 acres of crop and had been sprayed with crop-killing chemicals in addition to that inside amount of food crops have been destroyed by cumulative application of forest defoliants.

An estimated 3,445,000 bomb craters were blasted into the land areas of South Vietnam by B-52 during 1967 and 1968 (incidentally craters are gauged nightly by Reconnaissance and Interdiction artillery fire which sounds the fields and woods surrounding government villages in recent months 9-52s have bombed Northeastern Laos with as intensity of a saturation unknown in the history of warfare. Within the past few weeks the United States has extended for a preliminary program in Cambodia.

During the first seven years of defoliation the United States dumped 69 thousand tons of herbicide onto South Vietnam. The US has a total machine in its hands. In the Department of Defense budget, at $68 million in herbicidal chemicals in 1967 and $72 million in 1968.

A handful of American biologists have recently begun to document the ecological effects of the US war machine on the environment of Southeast Asia. In many cases the Pentagon and Administration have suppressed information concerning the destructive potential of herbicides. In all cases the US military has employed ecologically-destructive weapons without attempting to determine first what these weapons kill. The military should treat as the critics are later on to be made the United States the most feared power in the world is a weapon mash ne apparently without reader an environment antibiotic aka a order to avoid it from communism.

Both hawks and doves focus on the casualty rate of American boys in Vietnam as the measure of the war intensity. Focus on the military to the point of say with ordnance and letters instead of combat troops the US body count is kept low the Administration seems to hope victory can be pursued without unmanageable dissent on the home front.

The Vietnamese people don't need numbers to explain what saving American lives has meant them. Their hatred for the American military is intense. Below is a picture of the world's Vietnamese must inhabit a world which is rapidly being squashed late Land and Sea. India (based in) of sending American lives America is indiscriminate use of destructive power serves or creates an inhospitable world. Southeast Asians willing to give their lives to kill an American.

Vietnamese have learned to exist in harmony with their environment. Vietnamese were animists believing that the spirits of ancestors and all other elements of their ecology were animated by spirits which would be angry if their rights were not respected. The personal identity of a Vietnamese was bound to the villages of his birth where his ancestors were buried and his position in an orderly universe was secure.

The arrival of the American Army which lands to gather the population of Vietnam into urban centers and by weds up the rest of the land has created a new type of Vietnamese. The new citizen of Vietnam (who without doubt is the barbed bunkered world of urban Vietnam Saigon is unique) guesses the most debilitating urban environment in the modern world. Within a decade its population has grown from 250,000 to 3,000,000. The streets of Saigon are jammed with vehicles burning heavily oiled gasoline killing trees and causing the air many. Sections of the city have been bombed and re-bombed in order to save it. Killing Cong propaganda screams from loudspeakers and television sets. Strangers are unsafe as and garbage lies uncollected.

The modern Vietnamese depends

In his five hour again the American military etc army South Vietnam wage the rice bowl of Asia, must now import rice from America. Economic chaos would result if South Vietnamese suddenly had no Ame loans for whom to soldier construct, launder transport, pimp where and scientifically massage.

Vietnamese a short twenties have never known peace. Their land home has as relative to their environment they are belaziled into love of material goods, and taught by experience that perpetual armed conflict is the human condition. A whole generation of South Vietnamese has been hacked into the junk track of American war. Desperately they keep alive the tradition of peaceful village culture but they know should they ever return to areas abandoned by war, their dreams will be shattered by the sight of a ravaged land.

Only We Can Prevent Forests

The defoliation of Vietnam and the bombed regions of Cambodia is done by the 12th and 309th Air Commando Squadrons of the United States Air Force. These squadrons have about 30 remodeled C-130 Hercules transports and an assortment of helicopters with which they spray herbicides. Their program is publicly termed Operation Ranch Hand and privately called Operation Hades. Their motto is: Only we can prevent forests. Squadrons claim that they will be kept busy for years by the present backlog of defoliation missions.

Vietnam is sprayed with three types of herbicides: Agent White, Agent Blue and Agent Orange (would calling it Agent Red have been a patriot's satire unbearable by even the Chemical Corps?)

Agent White contains the phenoxy acids 2 4-D and 2 4-5-T. Agent Blue has cacodylic acid which is composed of 50.29 percent arsenic. Orange does the work with 2 4-D and 2 4 5-T. Orange is used for about 65 percent of herbicidal spray. In Vietnam White 35 percent, and Blue 15 percent.

The obvious rapid effect of defoliants is the death of plants. Painfully inconsistent studies indicate that if a highland forest in Vietnam is sprayed once a few scrubby trees die but undersizes, shrubbings and seplings survive. Two or three sprayings of highland forests produce a heavy kill of all woody plants destroying half of the commercially valuable timber. Tree kill rates have been invaded by her beside molestant grasses preventing the reestablishment of tree seedlings and by bamboo which thrives out virtually all competing plants. had a long growth cycle of 30-60 years and provides cover for guerrillas.

The South Vietnamese Government has never permitted the defoliation of large rubber plantations presumably because of the political power of the rubber companies. However rubber trees have suffered from accidental defoliation due to defoliation and other wartime disasters. South Vietnam's rubber exports fell from 77,500 tons in 1966 to 42,918 tons in 1967. Accidental defoliation and dying that rubber trees less than seven years old can be killed by a standard dose of military defoliant. But in 1965 all rubber trees in the 100-hectare Plantation Du Cu were killed by herbicides. These trees were 13 years old. The Rubber Research Institute of Vietnam concludes that repeated defoliation may destroy the rubber industry of Vietnam.

An international scientific symposium including Dr. E. W. Pfeiffer, a zoologist from the University of Montana, mentioned defoliation in the area of Mimot, Cambodia, which took place in the spring of 1969. The commission reported that about 173,000 acres were damaged by direct overhead spraying of Agent Orange. Within the spray zones were and third of Cambodia's rubber plantations, which suffered at least 35-40 percent decrease in May-November latex yield and were denuded of many age diseases of rubber trees. Numerous local garden areas also were devastated. Now the U.S. has sent its army into the area, the town of Mimot has been reduced to rubble and the local Cambodians probably don't worry much about defoliation anymore.

Mangrove trees are particularly susceptible to defoliants. Dr. Pfeiffer visiting the Saigon River Delta with Dr. Gordon H. Orians found that a single standard application of defoliant kills most mangrove trees. Most areas visited by the two zoologists were completely barren of mangroves. Through spraying had occurred several years previously.

The air commandos normally take four minutes to yield their defoliant tanks. If their aircraft is threatened as is often the case in Vietnam, they mash an alert button and get all the poisons out within 30 seconds. No biologist is willing to estimate what such a horrifying bash does to the life below.

VICTORIOUS RODENTS & TIGERS

The animal life of Vietnam is suffering from the destruction of its habitat and several are opening are a danger of extinction. Estimating many species found in the Mekong delta are: tigers, crocodiles, swamps can survive only as the mangroves are Orians and Pfeiffer in their tour of defoliated

[illegible] more [illegible] Pfeiffer is the [illegible] defoliates such a [illegible] mistakes [illegible] dam [illegible]

[illegible] Orians of University of California [illegible] to [illegible] of the [illegible] of Vietnam which is known to be [illegible] [illegible] The state [illegible] and the large [illegible] [illegible] has been as the years [illegible] many years [illegible] these [illegible] volcanic [illegible] [illegible] the heavily [illegible] and [illegible] has [illegible] home of the [illegible] [illegible] mites [illegible] the kooprey [illegible] [illegible] subspecies of [illegible] has [illegible] to [illegible] The [illegible] is [illegible] South Vietnam [illegible] number of animal species [illegible] [illegible] (deer) and wild [illegible] [illegible] westward [illegible] with the First Cavalry [illegible] hard The status of [illegible] is especially tenuous [illegible] magnificent [illegible] and [illegible] [illegible] the country [illegible] are hence considered to [illegible] reports of scarcity by our [illegible] flora.

A great survey of marine fauna is known to be kraal by 2 4-D and 2 4 5T the ingredients of Agent Orange and White. Traces of the [illegible] of 1 part one to two parts [illegible] of 2 4-D on bottom [illegible] and mostly oysters [illegible] and snails. [illegible] total of one gram of 2 4-D [illegible] 43 percent [illegible] radioactive.

[illegible] high level of one week and [illegible] extinction in one year. [illegible] of all species are also [illegible] susceptible to damage by [illegible] herbicides.

[illegible] Destructive character of DDT [illegible] covered only after its accumulation by mammals even higher on [illegible] food chains was noticed. No such [illegible] of the devastating effects of the herbicides used in Vietnam have been made. Defoliation may be wiping the destruction of all [illegible] life in affected areas and [illegible] and the Americans will [illegible] apparently does not care to [illegible].

[illegible] types of animals are [illegible] and within South Vietnam [illegible] the Can Gion area are crowded [illegible] Can Ion Nhut. A chase of [illegible] has a severe rat problem even though it is sprayed by hand with Agent Blue several times per [illegible] And man-eating tigers also [illegible] regularly. As Orians and Pfeiffer [illegible] apart.

In the past 24 years they have [illegible] to associate the sounds of [illegible] with the presence of dead and wounded human beings in the [illegible] As a result tigers readily [illegible] towed hunters and personnel [illegible] are large numbers of battle casualties. Although there are no [illegible] statistics on the tiger population [illegible] and it is [illegible] that the tiger population has [illegible] much as the world population [illegible] increased during World War I.

The Mekong however are making valiant attempts to cope with the tiger problem. A part of theirs [illegible] are flown from helicopters with machine guns.

THE LUNARIZATION PROGRAM

The term "scorched earth" is a euphemism when applied to the effects of American chemical warfare on the land and perhaps even the ultimate of Southeast Asia. Crater fields caused by bombs many of which weigh hundred pounds are blips holes twenty to thirty feet wide and deep in the Vietnamese landscape. Within the Mekong Delta the craters are some places with one notable exception. The craters in Vietnam are filled with water and are great breeding places for malaria mosquitos. And the craters don't go away. Unless they are dozed over by earth-moving equipment. So far the Bungalow Bills haven't volunteered for the job.

Mr. Andrew Carey of Bungalow Bills of the newspaper have been made of denuded areas in South East Asia. Bungalow Bills denuded areas in the United States indicated higher and temperatures in the summer. Increased fluctuation of soil temperatures during the year a wind velocity 13 times greater a five-fold increase in the sublimation rate and much less rainfall. Stripping an area of cover often causes flooding and the water table crashing. Ponds and swamps.

Tropical forest soils contrary to what one might expect are far more sensitive than temperate zone lying temperate-zone forests. A combination of factors including high temperatures and excess of rainfall over evaporation causes tropical soils to be rapidly leached of nutrients. Tropical forests do not build up humus; they barely maintain a level of humus necessary for survival. Deforestation accelerates humus decomposition and soil leaching by exposing the forest

flora to higher temperatures heavy rainfall and large winds. Soil erosion is rapid and vast in the tropics where the wildly and consequent wind erosion at the dry season is followed by monsoons in undated.

A joke commonly told in American Vietnam is that a good final solution to the Vietnam problem would be to save the country and make it a parking lot. The parking lot solution is frighteningly near to becoming reality. An estimated 30 percent of the soil in Vietnam is laterite. Laterite soils are hard compact and high in iron and aluminium oxide content. Laterite on its hardes irreversibly if denuded of organic matters and water. If the forest above a laterite is destroyed the laterite may turn to rock. Any

for War a Cambodia which a eleven years ago a [illegible] constructed a [illegible] Hydro. No sidelight has spread walls or rail late zone has been caused by defoliation in Vietnam but because of the immensity of defoliated areas no scientist has extensively inspected them.

Dead forest readily burns and numerous fires touched off intentionally or by artillery rounds bombs and napalm have swept defoliated regions of Vietnam. Thomas Whiteside wrote in his book, **Defoliation**

the ultimate folly in our defoliation operations in Vietnam was possibly achieved during 1965 and 1966 when the military made [illegible] efforts in two defoliated areas to [illegible] storms — that is fires so huge that all the oxygen in those areas would be exhausted. The apparent intention was to render the soil barren (A fire storm would also, of course, have the result of burning or scarificating any living beings remaining in the area.) Operation Sherwood Forest conducted in 1966 was an attempt to turn a defoliated section of the Bat Lei Woods in October 1966 the military began Operation Pink Rose a similar project. Neither of the projects, which tons of napalm were thrown down on top of the residue of tons of sprayed 2 4 5-T succeeded in creating the desired effect."

Not even America can win them all.

INDOCHINA

The Genocidal and Ecological Destruction of a People and their Environment

THE MONSTERIZATION PROGRAM

Perhaps it is appropriate that a race of genetience-wracked mutants be created to inhabit the new Southeast Asia.

"Defoliants are causing egg-buddie like fetus catastrophe in Tan Hoi Hamlet," headlined the June 28th 1968 issue of the Saigon newspaper Women at Tan Hoi reported the paper were flocking to Saigon hospitals for having their egg-buddie like fetuses or monsters taken out.

They unanimously say that after about two months of being pregnant the fetuses become unbearable to them then blood starts coming out through their vulvas until the fetus is taken out or the unfortunate pregnant woman must die.

After allowing the use of 2 4, 5-T in the United States for years and survey all it in the form of Agent Orange on the Fields and forests of Vietnam the United States Government in 1968 finally commissioned the National Institute of Health to determine the effects of 2 4 5-T on animal life. The Bioethics Laboratory administered 2 4 5-T to mice and rats. **Even the smallest dosage was teratogenic (fetus-deforming).** The report on the fetus deforming characteristic of 2 4 5-T was classified for nearly a year by officials of the F.D.A. Department of Agriculture and Department of Defense. Only a October 1968 after Nader Raider Anita Johnson discovered a copy of the Bioethics Report to the F.D.A. and disclosed it to private scientists who informed the press did Dr Lee DuBridge issue a misleading-reassuring White House statement about the fetus-deforming drug 2 4 5-T.

More recently Dr Jacqueline Verrett a biologist working for the F.D.A. tested both 2 4 5-T and 2 4 D the ingredients of Agents Orange and White on chickens. Dr Verrett's tests showed that both herbicides are fetus-deforming. In addition both herbicides proved to be mutagenic. Mutagens chemicals cause damage to the victim genes causing the mutation of future generations.

Thomas Whiteside noted that if a Vietnamese woman who was exposed to Agent Orange (by drinking water runoff from an area defoliated with a standard dose of Agent Orange) was pregnant she might very well be also doing her system a percentage of 2 4 5-T only slightly less than the percentage that deformed one out of every three fetuses of the pregnant experimental rats. Any many things of herbicides in Vietnam are not standard.

Agent White contains arsenic which has been called the herbicide analogue of DDT because it persists in the terrestrial form for a very long time. The use of it as in an area in the United States is prohibited. Arsenic is a skin irritant producing severe eye swelling and moderate corneal opacity and a sufficient dosage has caused the death of people.

Agent Blue like a many food crop killer used in Vietnam and have succeeded in it. This is the herbicide composed of 54.29 percent arsenic and the biochemical action of arsenic sub-vendor the arsenic in organic matter is deadly poison. Acute arsenic poisoning causes death in 24 hours. Chronic arsenic poisoning causes an adult to experiences headache, vomiting, diarrhea, [illegible] anesthesia, paralysis and death.

North Fukushima head of the Agriculture Section of the Japanese Release Council reported after field studies in Vietnam that 1,000 human babies and 3,000 livestock had been killed by herbicides. Dr Fukushima wrote:

"They had only breathed in the insecticide air or the poison had touched their skin. At first they felt sick and had some diarrhea then they began to feel it hard to breathe and they had low blood pressure, some serious cases had [illegible] with their nerves and were blind. Pregnant women gave birth to stillborn or premature children."

In addition to the direct genocidal effects of herbicides defoliation creates refugees and the displacement of war have created conditions ideal for the spreading of epidemical diseases. By inoculating troops and many Vietnamese against these diseases the United States Government promotes what Thomas calls the bad evolution of tissue stress immune to all vaccines known to man. Vaccines against diseases strains spread at an accelerated rate in an inoculated population. You can ask any GI returning from Vietnam about the flying drug-resistant forms of venereal diseases (collectively termed Black Syph in Dollar and which are contracted in Vietnam and which may be bringing disease home to you.

The Vietnam War has also produced medical conditions reminiscent of the Black Death. As Dr Mario Lopez

wide. Bubonic plague has long been endemic to Southeast Asia but it was not a major health problem in South Vietnam prior to U.S. involvement there. In the five years preceding wide-scale U.S. intervention there had been only one province which had reported cases of plague. By 1968 more than half the cases of plague reported in the world were coming from South Vietnam.

THE LAST GASP

The President has publicly renounced biological warfare (yet he is continuing it), not encouraging the massacre of an environment.

His war in Vietnam has become the Indochina war, spreading like terminal cancer into Cambodia, Laos and perhaps Thailand.

The extent to which the scorched earth-ecocide policy is being pur[illegible] in Southeast Asia [illegible] technology — and the [illegible] [illegible] all [illegible] Asia [illegible] to bring [illegible] of those who [illegible] with it. And [illegible] no [illegible] all.

Ed. Note: John Lewallen, who worked on this piece, lived and worked in the "free world" of Southeast Asia for two years, from early 1967 till early 1969, as a community development volunteer with International Voluntary Services in Vietnam. He says, "What I saw in Vietnam along with research material prepared by Sanfield Jensen, enables me to describe a type of war the world has never seen before: a perpetual civilian technocratic assault upon the total environment of Southeast Asia."

AREAS TREATED WITH HERBICIDES IN SOUTH VIETNAM 1962 – 1969		
YEAR	DEFOLIATION	CROP DESTRUCTION
1962	4 940 acres	741 acres
1963	24 700	247
1964	83 486	10 374
1965	155 610	65,948
1966	741,247	101,817
1967	1 486 446	221,312
1968	1,267 110	63 726
1969 (Jan–Mar)	365 421	4 983
	4 119 980	468,559

Source: Military Assistance Command Vietnam Reports

LATERITIC SOILS OF INDOCHINA

More on the Geneva Protocol of 1925

—Nations [illegible] bound by the treaty [illegible] major powers including Russia and Communist China except U.S., Japan, Vietnam, Cambodia and some South American and African countries.

—What it does not cover: The manufacture or preparation for use of any CBW material. And it applies only in time of declared war, although treaties are seldom respected in these times. Some discussion as to whether it applies to non-lethal agents. No inspection or control measures.

—What it does cover: Ratifying nations agree not to use CBW unless it is used against them first.

—Known Violations: Italy against Ethiopia in 1936 in the Abyssinian campaign. In 1966-67 during the Yemen-Egyptian outbreak, several types of nerve gases were used by both sides, increasing in potency near the end of the conflict in early '67. Germans used a potent nerve gas, Zyklon B, in the infamous "showers" in Jewish concentration camps during WWII.

Possible Violations: In every outbreak that the US has been involved in, charges have been made that they have used both chemical and biological warfare. More than 480 US soldiers were killed by war chemicals in 1943 when a munitions ship carrying nerve gas was bombed, exposing their troops to the toxic environment. The incident was kept "top secret" until 1959. Other nerve gas uses and deaths may still be classified.

The distinction between war chemicals and non-war chemicals is far from clear. Many contend that the use of defoliants at home and abroad violates the Geneva Protocol of 1925. Furthermore the US ships tons of pesticides abroad which has resulted in the death of hundreds. In 1967 more than 18 died in Colombia after eating bread contaminated with parathion, which is chemically similar to but weaker than agent GB.

INTERNATIONAL RESTRICTIONS ON CHEMICAL WARFARE

1874 The use of poison or poisoned weapons first prohibited in The Declaration of Brussels.

1899 The first Hague Peace Conference. The US and more than 20 other nations forbade the use of poison or poisoned weapons. The US would not agree to abstain from the use of asphyxiating or deleterious gas in projectiles.

1907 Second Hague Peace Conference. Reiteration of the 1899 chemical warfare prohibitions.

1919-1921 Peace treaties with Germany, Austria and Hungary which forbade the use of chemical agents and their manufacture or importation into these countries.

1922 US called a Conference on the Limitation of Armaments. A treaty (The Washington Treaty) was designed and introduced by US representative at the talks Senator Elihu Root. The treaty signed and ratified by the US was a no-first-use treaty prohibiting the use of poisoning asphyxiating and other gases. It never came into force because the US did not "deposit" its ratification and France objected to a clause unrelated to gas warfare.

1923 The US and 18 other states at the 5th International Conference of American States reaffirmed the gas warfare provision of the 1922 conference.

1925 Geneva Convention of 1925. Initially called to consider the commercial sale of weapons, the US proposed a protocol based on the 1922 [illegible] which [illegible] to [illegible] a gas [illegible] could be [illegible] was [illegible] for a [illegible] the US [illegible] by the Geneva Protocol of 1925.

1926-1947 The Geneva Protocol remained on the Senate calendar without ratification. President Truman withdrew it from consideration in 1947. The Treaty was supported by Presidents Coolidge, Harding, Hoover and Roosevelt.

1932 The US advocated total abolition of lethal gases and bacterial warfare in the Preparatory Commission for the League of Nations Disarmament Conference.

1940 The US Army's **Basic Field Manual** recommend against the use of poison in any way. Yet it then goes on to say, "The practice in recent years has been to regard the prohibition against the use of poison as not applicable (our emphasis) to the use of toxic gas."

1943 During the war President Roosevelt declared that the US would not use chemical or biological weapons unless first used by an enemy.

1952 The UN presented a working paper to the UN Disarmament Commission recommending that all major weapons of mass destruction including biological should be eliminated and elimination of bacterial weapons facilities and appliances safeguarded by inspection and a progressive destruction of stockpiles of such weaponry.

1953 War Secretary Brucker ordered a report calling gas and germ warfare less horrifying than nuclear weapons and urged more expanded research in these fields.

1956 The **Army Field Manual** dismissing the Geneva Protocol of 1925. "The United States has refrained from giving its advice and consent to the ratification of the protocol by the United States and it is accordingly not binding on this country."

1957 No mention of chemical or biological warfare by the US to the UN Disarmament Commission.

1959 Joint House-Senate Resolution introduced by Congressman Kastenmeier which reaffirmed Roosevelt policy that US would not use CBW unless they were used first against the US. The Department of Defense opposed this resolution stating "Similarly declarations might apply with equal pertinency across the entire (weapons) spectrum and no reason is perceived why biological and chemical weapons should be singled out for this distinction."

1959 Operation Blue Skies begun by the Army Chemical Corps to pre-prepare the public for acceptance of chemical, biological and radiological weapons as a part of the US arsenal.

Since 1960 the history is too horrid and seems to have been forgotten. The US trend in research and amounts stockpiled is decidedly on the increase. At the close of the Korean War the US was spending $10 million a year on CBW. Last year more than $400 million was spent on the program. Nearly every President since WWI has condemned the use of CBW as Nixon did last November. Yet the beat goes on. □

R.D.LAING

by Damien Broderick

[illegible]

Normal men have killed perhaps 100,000,000 of their fellow normal men in the last fifty years.

Ronald Laing, the 43-year-old Glasgow-born psychiatrist whose [illegible]

[illegible]

This is an inherent paradox. A man who states that we are all mad [illegible] might suppose either [illegible] or mad himself.

Yet it is a commonplace of popular psychology that we are not [illegible]

[illegible]

R. D. Laing has claimed that normal man is mad. Perhaps his claim is not as outrageous as it first seems.

[illegible]

Laing's answer to this point [illegible]

[illegible]

Together with Drs Cooper and Esterson Laing has investigated more than 100 families of schizophrenics. [illegible]

This is a critically important discovery about the nature of madness. [illegible]

[illegible]

This approach does not mean, as some critics have suggested, that Laing's [illegible]

[illegible]

One of Laing's most [illegible]

[illegible]

V

[illegible]

R D LAING — Cont

The prevalence of vision [illegible] the pulse of our support Laing [illegible] of our [illegible] We are told [illegible] the point of [illegible] by the [illegible] paradoxes [illegible] Evil [illegible] of an [illegible] be seen as such [illegible] must be seen as [illegible] Persecution should be [illegible] in order [illegible] of [illegible] images of [illegible] as God [illegible] the vast [illegible] of the [illegible] species we have [illegible] violence upon ourselves and [illegible] process

Sociologists have [illegible] so long and [illegible] their writings have become boring and meaningless that we increasingly [illegible] a consumer society of hidden persuaders status-climbers merchants of death. With effort we can recognize the [illegible] the clash between idealism of youth and the [illegible] cynicism of maturity. The [illegible] techno [illegible] which [illegible] us with health comfort and security are simultaneously stealing our souls.

What wrong turning have we taken on the path from being to reality?

Laing cites the studies of Jules Henry an American professor of anthropology and sociology which show [illegible] that education has seldom been an instrument to free the mind and spirit but to bind them. Children observes Laing "do not give up their innate imagination, out of [illegible] easily. You have to [illegible] them to get them to do that. Love is the path through permissiveness to discipline and through discipline only too often to betrayal of self.

The bloodline of [illegible] of education and psychology bears him out. "The mother" writes a [illegible] authority T L [illegible] in his book The Family And Human Adaptation "can properly invest her energies in the care of the young child when economic support status and protection of the family are provided by the father." Laing notes ironically that the economic metaphor is aptly employed. The mother invests in her child. The [illegible] order of the father's functions is astonishingly revealing. "What one is supposed to want to live for," Laing adds, quoting [illegible] again, "is getting pleasure from the [illegible] affection of others. If not one is a psychopath."

Such statements are [illegible] true. They describe the [illegible] phenomenon [illegible] that we are admonished to be. If we are to [illegible] offering each other mutual protection from our own violence. The family as a 'protection racket'.

To what are we adapting in these [illegible] investments [illegible] 'maximum utilization of the nation's human resources'? To isolation [illegible] conformity [illegible] hate [illegible] To a world gone mad?

The family's function and that of the education process has become says Laing "to repress Eros to induce a false consciousness of security to deny death by avoiding life to cut off transcendence [illegible] to create in short one-dimensional man to promote respect conformity [illegible] to [illegible] out of play to induce a fear of failure to [illegible] a respect for work to promote a respect for 'respectability'."

The mystifications which [illegible] and drive the vulnerable into actual [illegible] can thus be seen as no more than an extreme form of the mystifications which make us all good and useful members of society.

The man who says that They have taken control of his thoughts is [illegible] The man who runs a vast advertising agency is a respected member of society.

The child who says he is a broken machine is psychotic. The teacher who demands mechanical obedience and programmed study is an exemplary [illegible]

The girl who believes that she is already dead is [illegible] up [illegible] by electro-convulsion and tranquillisers. The technician who primes the instruments of massive [illegible] is [illegible] in his church.

V

In a world where terror and [illegible] are [illegible] thoroughly contained with [illegible] where patriotism as Paul Anderson has written is necessarily equated with necrophilia is that the loyal citizen is expected to rejoice every time the government comes up with a [illegible] for mass-producing corpses [illegible] is there any hope?

"Only by the most outrageous violence to ourselves" writes Laing "have we achieved our capacity to live in relative adjustment to a civilization apparently driven to its own destruction." But he suggests "perhaps to a limited extent we can undo what has been done to us, and what we have done to ourselves. Perhaps men and women were born to love one another simply and genuinely rather than to this travesty that we call love.

"If we can stop destroying ourselves we may stop destroying others. We have to begin by admitting and even embracing our violence rather than blindly destroying ourselves with it and therewith we have to realize that we are as deeply afraid to live as we are to die."

In his most recent book The Politics of Experience (Penguin 1967) Laing offers at least a distant hope: "If nothing else [illegible] time a new baby is born there is a possibility of reprieve."

"Who are we to decide that it is hopeless?" ☐

THE RETURN OF MACROBIOTIC

—PT 2 OF THE STOMACH REVOLUTION

by Ross Wilson

My introductory article on Zen Macrobiotics in Revelation No 3 was designed to interest people enough to make them seek more information about the Zen philosophy and its practical application the Macrobiotic diet.

My writings to this magazine only aim to stimulate you into using all your own [illegible] to seek knowledge for yourself. The only true knowledge is that which you have discovered the truth of yourself. Western education systems geared to serve the corporations that support the governments bureaucracies that support the corporations teach very little that is useful. Possibly the only useful things you learn at school are the skills of reading and writing for you may apply these in your search for true knowledge. Education as practised in the West deals with compartments of its [illegible] history [illegible] physics etc) — the educators call them subjects — but at no time do they initiate a study of LIFE itself. The result being that most people lead unhappy lives due to stupendous ignorance.

Western education the servant of the Western economic system (including the communist system) produces ignorant people who are not social egotistic exclusive and arrogant. People who as slaves of these economic social systems practice the egoistic give and take philosophy. They are ignorant of the fact that to give and give more is to become a [illegible] Soon all you have will eventually fade away to give and give is to [illegible] to the [illegible] book the [illegible] of [illegible] best gift in the world healing happened by applying Zen Macrobiotics the art of rejuvenation and longevity). You will then be able to give infinitely of this gift to your friends and neighbors and receive infinite happiness yourself forever. This gift is the Key to the Kingdom of Heaven. And the key is simply the explanation of the nature of the infinite world and its unique principle I mastered the language of Macrobiotics the Unique Principle to the Yin Yang theory of which I gave a brief explanation in my original article.

The literature you will receive if you write to me contains a more detailed explanation which will enable you to begin to grasp the theory to see the key for yourself to establish health and happiness and discover new horizons of joyful amazing and [illegible] life.

Because of my desire to pass the gift of Macrobiotics on to others I have often been accused of being some kind of fanatic. My accusers are never sure just what sort of fanatic they merely know that I [illegible] a threat to their established way of life that I raise questions which they are loathe to seek answers to because they would have to admit that they don't know. They are products of the Western education system which convinces people that they do know. So long as they retain this exclusive attitude they will never know. The first step toward gaining the knowledge of Truth and Justice is to admit that you do not know — only then will you begin to know

FOOD

YIN YANG

[illegible] p [illegible] n and Yang [illegible] Yang [illegible] CENTRIFUGAL [illegible] [illegible] Centripetal [illegible] heat is [illegible] [illegible] For [illegible] themselves [illegible] physical [illegible] physiological ways.

	YIN	YANG
Position	outward	inward
Direction	ascent	descent
Weight	light	heavy
Biological	vegetable	animal
Agricultural	salad	cereal
Sex	female	male
Taste	sweet sour	salty bitter
Vitamin	C	A D K

Likewise all foods can be classified as being either more Yin than Yang or more Yang than Yin (nothing in the Universe is either completely Yin or Yang neither is a perfect 50-50 also ever achieved) To become a Macrobiotic person practising the belief that You Are What You Eat you must master the art of balancing the foods you eat between Yin and Yang. The ratio in regard to food is 5 parts yin to 1 part yang. The person who can balance the forces of Yin and Yang will find that the Universe and Life are the greatest free university available to man. For the individual who knows nothing about Yin-Yang life is Hell on earth

GOOD THINGS TO EAT

By applying the Yin-Yang theory you can discover which foods are yin and which are yang. Use the scales whose judgment is pure. A short list of foods which fall into each category is contained in the literature you will receive if you write to me.

Truly Macrobiotic food should be completely unprocessed and natural and should not have been grown with the aid of chemicals or sprays. In other words living natural foods are to be eaten

CEREALS (unrefined whole grain brown rice wheat corn barley millet) constitute the principle food of the Macrobiotic diet because of all foods they are the most perfectly balanced between Yin and Yang. They can be used raw cooked creamed with or without water fried or baked. You may eat as much cereal as you like provided you chew each mouthful thoroughly. Cereals are ALWAYS used as the basis for a meal. They are used in the greatest quantity — at least 60 per cent of the total amount of food served.

VEGETABLES are used to supple[illegible] [illegible] [illegible] [illegible] [illegible] they are [illegible]

FISH may be used [illegible] wish to [illegible] in even smaller quantities and even less often

ANIMAL Products Dairy Products Fruits and certain miscellaneous foods are again used in successively lesser amounts and much less often

ALL DRINKS whether Yin or Yang are to be used in the smallest quantity and the least often. If possible take only a total of a cup of liquid per day. Actually this is quite easy after a while because cooked brown rice and other cereals contain a great deal of moisture as do vegetables and since you will stop consuming thirst causing foods like sugar and large quantities of fruit your thirst will not be as large as it is for the average Macrobiotic persons

After a little practice you will be able to prepare these foods in a delicious and aesthetic manner.

If you wish to establish for yourself the worth of a Macrobiotic diet try eating only brown rice for 7-10 days. You may sprinkle a little soy sauce on it to make it more palatable to your jaded Western taste buds (Kikkoman brand soy sauce is the only acceptable commercially produced sauce) Consume as little liquid as possible and refrain from taking any sugar [illegible] After all these few days break from your normal diet could change your life so it is worth conducting the experiment properly. If after the experiment you are not convinced that Macrobiotics is capable of improving your mind and body then I give up.

RECIPES

Boiled Brown Rice

½ cup of rice per person
1 cup of water per person
a little salt

Bring ingredients to boil. Cover saucepan and lower heat (VERY low). Cook until all the water has been absorbed by the rice (40-60 mins depending on your oven)

Un-yeasted Wholewheat Bread

4 cups fine wholewheat flour
approx 1½ cups water
½ 1 tsp salt
a few raisins (optional)

Mix ingredients well to form an even dough. The dough should be about the consistency of your ear lobe. Shape loaf and place on a slightly oiled baking tray. Cook for approx 1 hour at 350 degrees in oven. Cooking time will vary according to the type of oven you use — after a few loaves you will know what is best. Crust should all be very hard. This bread is delicious

WHAT'S COOKING?

The following proposes an evening buffet [illegible] especially convenient for entertaining. All recipes of course include a particularly tantalizing herb Cannabis Sativa commonly referred to as marijuana

Unfortunately Madison Avenue has not yet realized pot's full potential in the kitchen and has neglected to cleverly package and market the stuff in favor of such substances as a not so cool alcohol

When selecting your marijuana choose a relatively good smoking grade green-stem [illegible] Save the imported dope for before and after dinner joints

The grass you use will not lend an exceptionally strong flavor to the dish but will make everything seem fantastic by the end of the meal

(One relatively unimportant point — the quantities of weed called for in the recipes are fairly arbitrary. Add more to suit taste. The chef was oddly enough [illegible] while cooking and not paying exact attention to the amounts used.)

Pot of Mushroom Soup

1 can golden mushroom soup
1 can cream of mushroom soup
1 can milk
1 can water
2 tablespoons melted butter
dash salt
dash pepper
dash paprika
or least 3 tablespoons marijuana

Blend cans of soup milk and water over stove in saucepan stirring well. Add [illegible] salt pepper paprika and [illegible] at least 10 minutes

Pot Roast (for a 4 pound roast)

[illegible] (melted)
[illegible] worcestershire sauce
[illegible] garlic salt
[illegible]

[illegible]
[illegible] to add a bit mustard

[illegible] baking dish with approx [illegible] of water (or wine and [illegible] surrounding it and [illegible] until tender. Repeat [illegible] butter-worcestershire-grass [illegible] several times for added [illegible]

Gravy

Skim off grease from juices in roasting pan. Add a paste consisting of 2 tablespoons flour, ½ cup water (more or less depending on desired thickness) to the juices in the roasting pan. Stir until thickened

Hash Brown Potatoes

(Use ordinary cooking grade marijuana if you don't have hashish)

8 potatoes
? stick butter
seasoned salt
1 small minced onion
1/8 cup grass or hash

Boil potatoes until they can be easily pierced by a fork. Transfer to skillet, add remaining ingredients and brown

Salad

Add marijuana to your favorite salad dressing. Toss salad and garnish with more grass

With Regards to Alice B. Toklas Brownies

1 cup shortening
? 1-ounce squares unsweetened chocolate
1½ cups flour
1 tsp baking powder
1 tsp salt
? eggs
2 cups sugar
2 tsp vanilla extract
2 cups coarsely cut walnuts
¾ cup marijuana

Melt shortening and chocolate together over hot water. Cool. Sift flour with baking powder and salt. Beat eggs until light add sugar then chocolate mixture and blend. Add flour vanilla and nuts. Mix well. Pour batter into waxed-paper lined 13 x 9 oblong pan. Bake in moderate oven (350 degrees) 30 to 35 minutes. Cool and cut into squares.

(Two tablespoons of grass mixed well with any chocolate frosting makes a [illegible] [illegible] nothing short of phenomenal.) Serve with marijuana tea and burn incense

Dig it

Enjoy it

DAILY PLANET ☐

FILMS

ZABRISKIE PETIT-POINT

From Liberation News Services

Fred Gardner re-writes parts of Antonioni's new film Zabriskie Point. This interview was done for Liberation News Service by Larry Bensky and whose screenings for the straight media were a New York Times article and the making of Zabriskie Point

LNS A while ago you wouldn't talk about Zabriskie Point

FG Sometimes I think that people who worked on movies, or playing novels or songs, shouldn't talk about what we attempted. But if there are to be claims being made such as MGM's claim that this is a film about the movement you've got to counteract them. How can people judge Antonioni's success if they're given a false idea of his aims? Hollywood programs people to react in set ways and not by the judicial man but by all the longstanding conventions. The form is heroic and so are

LNS What about the hero in Zabriskie Point?

FG He won't do it.

LNS But it didn't start out that way did it? A year ago Antonioni and a reporter. The movement is what interests me most in America. It's the most important the most alive and vital thing happening in a long

FG He also was in the interview. Zabriskie Point is not about the movement. And I don't feel bad about that. I don't stand the movement

LNS That's the result of Mark Frechette who plays the main lead. When I met him he seemed me a literature of Middle-angle's anthologies. He to then in his retreat. I thought we weren't going to write a movement background for him?

FG Well, Mark was hired to be Mark, and that's what he did. The only things worked out were some sides to antonioni that he wasn't at the movement, that he was a liar, that he had an ... really. Antonioni had written the story with Clare Peploe and Tonino Guerra a small-time scenario about a kid who steals a private plane. Then Sam Shepherd wrote the scenario, which was rejected. Mark and Daria had been cast and so MGM secretary re-typed the script, called tutling Mark and Daria for "boy and girl". All this was done before August 68

I started work right after Chicago. At that point Antonioni described the film to me as a love scene in the desert, with a large side and a statement of his and

He wanted the periods to be lovely — and the people, and the film, to be terrible. At one point we considered a reference to Nixon's daughter and he smiled and said "But Nixon won't be around long enough for that."

LNS So these were two writers on the film plus Antonioni...

FG Yes. Sam Kornblut wrote a few lines. Pat Lee wrote them. And of course Mark and Daria re-wrote a

[illegible] the face with a grin [illegible] I feel this stuff I want to say

LNS Why? Does Antonioni always give actors that leeway?

FG I don't know. It's an old problem — right actors, minimal specifications

LNS Do the other hasp improvisations influence the plot

FG Yes

LNS ...anP make acting terribly important

FG Yes. It boils in this case the executive producer and an assistant went east to look for a male and don't know if that was for publicity purposes or not. Anyway they found Mark Frechette in Boston and said look, a screen test and Antonioni found at the studio he was acting for. Impulsive tough photogenic.

LNS Everything except a movement background

FG Somebody gave him a Persistence button to wear when he got to LA. And of course Mark had exactly the right manner for the part. The problem is, we've won this big cultural victory that imposes no corresponding political victory at all. So the country hired a freakshow radiate a vague alienation which drives the very commercial cats crazed a few years ago — beards, fatigue jackets, long hair — who know that the straight hippies have and that who aren't politics

LNS Nat was Clare Peploe, except is that essential very of working around the Berkeley campus barefoot and wearing shirts up to her navel, such a hot time had his background in this area? Did it that become apparent after a while?

FG Yes. And when it did Antonioni was a very mannerous thing. He let the media do about Mark and Daria, even though they weren't the kids he had bargained for. It was as if he said: Well I hoped these young Americans were going to be tired and serious and articulate and warm but now that they turn out to be superficial and self centered, I'm glad as well go ahead and show them as such. Maybe there's a parable in that

LNS When the political meeting scene was being shot or Berkeley a lot of people sensed Mark's troubling and felt angry at him in return. Kathy and Clayton and him down

FG That scene shot a lot of light on Antonioni's schemes. According to the script Mark was a confused college student who went to the meeting and met by Kathy. He was to have followed the camera on the day and then finally he says fuh because he couldn't stand to stay up to fuh. But when Antonioni saw this scene after the first days shooting Mark's face all excited and thinking but hatred and scorn and fear and fear of between his stone sympathy. So he decided to cut the scene exactly the point that the cop Mark wanted to leave. And instead of following him out the door Antonioni shot the camera inside and some jazz were improvised to tell us that Mark was not a member of the group. She has had come to the meeting on someone's cause shortly as that he's a loner. Then Frank Bordacke and Landon Williams put in that you don't work with other people

LNS How about Kathleen's lines. Were they scripted?

FG No. There had most lines for her and everyone else. The first two or three times he shot the scene pretending to the cop. Then he said: Now you've got the situation. Put the meeting a gun days terms. Maybe take or some lines out

LNS Is it better than the original version?

FG That's not for me to say. It's certainly more spontaneous. Yes, I think it's better

LNS How do you feel now about having taken the job? The [illegible] was a lot of people who thought you shouldn't have

FG Yes some people thought that. But just everyone and it just that everyone had opposed reasons. Norman Fruchter hit Newsweek did. But by the time we talked I had made of the done the work and was feeling defensive. One of the young people said: what you wouldn't expect to break a good message across in a Hollywood film. I never expected to or tried to. What I wanted was the tried and the experience of working Antonioni work. The broad was put in good use as you know. And it was an anonymous privilege to look at Antonioni as a man at a time — though Antonioni doesn't look at Italy the eye of a Bragghi. I think the film restores some of this country's accumulated as well as some of the beauty

By Al Fasey

When the French magazine of film criticism "Cahiers du Cinema" started its push into the rarified atmosphere of traditions literary-orientated writing on Film it took shape in attack on a broad front headed by the three tried and tested remainderers under Hitchcock, Howard Hawks, John Ford and Alfred Hitchcock. From the middle 1950s the work of these Film-makers was the subject of a critical debate carried on by the young French critics whose aim was to win two quite separate battles. One was the political one aimed at those who saw in the cinema a collective art the possibility that law students would be able to appreciate their own sides of the world to explain their personal preoccupation (the cinematic author being simply the equivalent of a writer, painter or musician). The second was the Romantic idea of the Artists as cinema as being historically and aesthetically important. Both were was made gloriously than could have been anticipated and piling joined the original lookers the English magazine Movie and the American critic-journalist Andrew Sarris won new friends to the cause with their home-grown version of the French attack at the same time contributing valuable research to a wider view of the film-maker based on a detailed analysis of individual films but as a more concrete real-life conflicts. It is necessary to distort the truth in order to accomplish certain aims and as a the French written tell their passionate followers that fundamentally the American cinema is not a cinema of "auteurs" and that the "auteurs" themselves presumably the very subject of study, is generally a real nonsense. The rude awakening was very necessary since the original nomination of a few subject directors worthy of attention had degenerated into an uncritical and aesthetic yet and welcoming of the most banal film makers into the fanciful the fanciful. Does this period Hawks Ford and Hitchcock remained untainted by the wavering planes of fad and fashion, wondering if we do films which proved that that long survival was any thing but an accident but rather an implicit recognition by the ultimate judge the cinema audience of this undeniable status as auteurs

Alfred Hitchcock has been involved in Film making since 1921 and as a phenomenon of the mass entertainment scene his career demands close scrutiny. Just how has Hitchcock managed to provide products that find a market even this laugh of Pins surviving art only new generations of audiences but remaining and "cool" the possible trends which has tempted other directors to distract films of a particular kind to take into a mathematary model?

Hitch is obviously one of those film makers who are sure this to the reactions of audiences as they appear on them and who are received audience reactions as guide lines for decision-making that is relatively complex a satisfactory film makes a film as a decision-making process. As such it creates emotions his audience image in the sense that has to be made his audiences. The some of the public who will seriously see the film. The complexity film is a combination of the decisions made by its creators and also a compromise as perhaps more recently a negotiated system than a of their individual audiences major

Not only does Hitchcock know his audience but also the years he has gone to a great deal of trouble to make sure that they know him and the kind of films that he makes. The name Hitchcock has become synonymous with suspense and terror of a particularly unpleasant and seductive nature. He has even gone to a Hitchcock film unaware of the general quality of nastiness that will be demanded from them. They have been used to by the reputation of his past films the trailers for his films and introductions for the television show his books such as Stories They wouldn't let me do it. And his interviews both in general magazines and newspapers and those appearing in publications devoted to films

Hitchcock's utilisation of many of the traditional forms of suspense and mystery as well as his original contributions would lead to lead me to discuss his work as part of the genre of films of this type as his films employ the standard narrative structure (except of course Vertigo which gives us an explanation of one of its secrets in the middle of its film). But you would easily examine Hitchcock's films along with others such as The Seventh Seal, Les Dames Du Vite and Last Year at Marienbad — what we can call the puzzling master. All through these films we are saying events without understanding their emotional meaning. They duplicate as superficially common to us all an which was at an time rejecting even frightening a constant reminder of our own helplessness in the face of forces much bigger that we. This is of course the child's situation surrounded by a whole range of adult emotions and experience he cannot understand. All movies do this in some sense. They take us back to childhood giving us a child's sense of not being at things which we as adults

ALFRED HITCHCOCK'S 'TOPAZ'

Hitchcock's TOPAZ sound task and need not stand up to close scrutiny on a logical plot level. In Topaz the significance that the machinations of the Cuban Missile crisis of 1962 are magnificent. Not only are we aware of the outcome but we never feel that that is what the film is about. It is a convenient background against which to set the film because it will not preoccupy us or divert our attention from what Hitchcock considers a more important. While the story is still the prime concern, it is the technique of story-telling by film rather than what the story contains that interests him.

The spectator who does not become emotionally involved in a Hitchcock film will not get much from the plot. 'I don't bother about plot' says Hitchcock. 'It's a necessary evil.' No wonder he is surprised and disappointed when critics talk about his films in terms of content alone and place so much reliance on logic.

When we see a Hitchcock film we are put in our place. No other film creator reveals so clearly the uncertainty of our position in the universe. Just as any character in a Hitchcock film who divorces himself from the flow of life places himself and others in jeopardy, so the audience to his films is placed in jeopardy for their complacency and smugness in assuming that they know about the world and their relation to it. Thus the characters of Topaz have renounced the real world for a hellish world of mission, destruction, [illegible] and counterfeit feelings to mask their necessary lack of feeling. But this is only an element of the film and should not be seen as an attempt to reduce Topaz to a [illegible] of the inhumanity of the world of spies and spying. Not only have other films accomplished this but [illegible] Cloak and Dagger [illegible] Hitchcock has used [illegible] situation as we [illegible] his past films such [illegible] Notorious and North by Northwest [illegible] Topaz was designed [illegible] be an [illegible] the world.

[illegible] Hitchcock's world the [illegible] survival of the fittest [illegible] follows that there must be a balance between [illegible]. We see the world in a state [illegible] what happens during the process of the film represents the process by which these [illegible] are brought to an acceptance of the basic rule which alone can [illegible] life as we are shown it. The greatest crime in the world is the violation of [illegible].

What does this lead to in terms of the situation [illegible] first, for the characters in Hitchcock's films?

In The Birds, it is Melanie (Tippi Hedren) with whom we identify and it is through her that we see Hitchcock's moral universe. Melanie is unaware of her position, unconsciously aware of her inadequacy, of her weaknesses and failings. On the other side of [illegible] her complacency and insecurity Hitchcock shows us the process by which Melanie is forced to admit her guilt, by which her smugness is destroyed. For Melanie this involves accepting a situation on Bodega Bay — that birds are attacking. The reason is irrelevant; the fact must be accepted. 'There's no reason' says the fisherman to Mitch (Rod Taylor) who replies 'Well it's happening, isn't that a reason?' Mitch also realises that the nature of the attack is not important. Hitchcock does not find birds themselves threatening in any way; he is not interested in that side of the matter. He deliberately destroys [illegible] back. [illegible] looks sheepish to [illegible] walk away.

In Marnie, Marnie's [illegible] real guilt and inadequacy assumes the form of [illegible] previous [illegible] the conditions of her childhood, the fact that she [illegible] her mother's murder [illegible] side of the coin is Marnie's search for decency. Like Melanie in The Birds, Marnie must be made to realise that the defensive mask which she attempts to wear is not and will not be tolerated.

Topaz shows us people who have a fixed idea of their obligations to each other out of what can be accepted from others given a specific set of relationships. A Russian spy is given political asylum — he is expected to provide information and be grateful for the sanctuary; a French and an American agent have common interests and are friends — from this flows a whole series of obligations and functions affecting both points of contact; a French agent has a wife and a mistress — each provides different satisfactions; the French agent's son-in-law, a journalist, is involved in the espionage work and his life put in great danger — he is out of his field and is used, nearly resulting in his death.

For us the audience, we witness these modern fables for the very same reasons as that which brought wrath onto Melanie and Marnie. We too attempt to deny our inadequacy and guilt. Hitchcock is making us aware of the uncertainty of this means of escaping by showing us our vile and base nature. Morality for Hitchcock is not just dead, just uncertain. Guilt is universal, irrational. His films are allegories of original sin.

Just as in Rear Window James [illegible] because [illegible] what we [illegible] processes submit [illegible] freaks and we are [illegible]. Horribly our expectations [illegible] beyond our wildest dreams. We panic at the threat to our safety. Like the characters in the film we must face the truth about our role as spectators in order to escape this hell.

When we watch the film we are in our everyday world—reality. We are quite aware that what we see on the screen is not real but at first it appears to mirror reality and we gradually begin to believe that it is actually a real world. We feel the sense of day to day life, and Hitchcock goes to great lengths to maintain this reality and credibility. We recognise this world and are reassured by it.

But this does not last for long. The world of desire soon reveals itself. A murder is committed (Rear Window, Psycho), birds begin to attack us (The Birds), we suffer from a bewildering mental disturbance (Marnie), a favour to a friend involves us in a life and death struggle which destroys our well ordered world (Topaz). We are horrified when we find that our desire in one Janet Leigh, nude in the first scene of Psycho, will find its logical conclusion with her nude, totally offering herself to us, when she is murdered under the shower. We are guilty. We were the last person. We attempt to solve the mystery with logic and [illegible] to be afraid of what [illegible].

The [illegible] world [illegible] from the world of [illegible] skilfully created by Hitchcock on the screen. We [illegible] their strength [illegible] and finally our intellectual world is shattered; the communication link is broken. The [illegible] world we observe in Topaz is mundane, dull, matter of fact. We long for excitement and tension. It is through our desire for action that we involve the French agent in the series of adventures that bring his world crashing down. We sanction the decisions which result in the sacrifice of human concern and feeling. Before we realise the extent to which we have 'willed' the events we have implicated ourselves in the tragedy.

Topaz, like all of Hitchcock's films, is saturated with images of striking intensity related to its central preoccupations. With Topaz, the idea of sacrifice and dying for the sins of others provides us with images of blood in reference to the body of Christ after being removed from the cross, and a Last Supper scene complete with its Judas.

With a less clearly defined hero than we have come to expect and a highly complex set of character relationships, Topaz is evidence of the technical virtuosity and consummate artistry of a film maker about to celebrate his half-century as a manipulator of universal experiences.

FILMS

Celluloid and The 'Theatre' of Revolution - A RADICAL FILM FESTIVAL

by PAUL DAVIES

Easy Rider has come and gone; we've all seen and talked about it, and the media have jumped on the bandwagon with reviews and [illegible] everything basically one support for [illegible] awesome financial triumph.

But the real legacy of the Fonda-Hopper love affair [illegible] at [illegible] non-reversible [illegible]: not only have the Hollywood cliques been mortally [illegible] at their own money-making game, but cinema has been made accessible to anyone with the strength of a simple idea and a little guts.

For some time now revolutionary groups here (particularly on the campuses) have been moving towards an alternative medium of action from the well worked ones of pamphlet-forum-demonstration.

Recently a group of a hundred or so people [illegible] out of their own pockets a mammoth book (Up the Right Channel) on the structural and moral inadequacies of Queensland University. Larry Zetlin with a collection of films brought back from Cuba via the Disunited States offers yet another alternative.

It may be too simple-minded to argue that this mixed bag of films embodies certain common principles. But, at a sense, the total image is one of the [illegible] of Revolution. Which is not only to say that Revolution has replaced and developed the spiritual impact and [illegible] doctors working with guerillas in Portuguese Guinea and the priests and Bishops of South America; but also Revolution has become a universal phenomenon: a deliberate [illegible] and [illegible] national struggle.

The various films at the festival re-assert the forces of vigour over the forces of doom; the work of simple good people over [illegible] of the [illegible] over the non-human machinery of the powerful.

Not [illegible] A Radical Film Festival designed purely for the revolutionary faithful; its dogma would be of interest to those who prefer to name a [illegible] of the variety and intensity of people [illegible] and of course to those who make it necessary. Indeed its dogma [illegible] necessary to ensure [illegible] the [illegible] of some ten or twenty years.

The most exciting group of films for would-be indigenous [illegible] is a collection of documentaries by the American group 'Newsreel'. Running for about thirty minutes or so these [illegible] productions (average cost $150) cover demonstrations, industrial exploitation, militants in the army, black panthers at action, interviews and [illegible] otherwise unknown information with the immediacy that only a 'cool' medium can manage.

This kind of film involves more in the way of research than cinematographic [illegible]. As a whole 'Newsreel' [illegible] to [illegible] a [illegible] television newsreel [illegible] with of course everything filmed [illegible]. The fact that 'you've had [illegible]' would rather leave [illegible] almost nonchalantly against the backdrop of a riot on which few would [illegible] in the process of either destroying or [illegible] itself. Perhaps you can make up your mind as that smoking [illegible] through the documentary on the Chicago riots in 1968.

We learn elsewhere that the Du Pont family backed by its chemical empire runs not only the university and schools of Wilmington, Delaware, the both political parties, the mayor and by implication the police force at will.

Weathermen, [illegible] and [illegible] soldiers, Yippies, Panthers, surprisingly articulate [illegible] students, Mayor Daley, Agnew, National Guardsmen ... the whole [illegible] scenario is there confronting us again and again with the [illegible] of chaos of a struggle the concerns of which all are aware of and the terms of which some are terrified by. It either nightmarifies you or leaves you feeling vaguely sad and empty like an American Dream that turns wet.

Dylan, Led Zeplin, and others are enlisted by way of adding some music to [illegible] point to the overall pictorial and political frame.

Yet even in an age of media saturation 'Newsreel' is worthy of our anaesthetised attention simply by virtue of the comprehensiveness of its narrower script.

In short, the entries from the United States are simply vehicles of information. Quite deliberately, they do not aspire to any aesthetic pretensions, though over a couple of years they have obviously achieved considerable sophistication in terms of [illegible].

It is with the Cuban exhibits, however, that film as dogma merges with creative cinematography. And the director who shines above all others is undoubtedly Santiago Alvarez. His tribute to Che Guevara in comparison with the Hollywood version speaks for itself and includes a rare film interview in the jungles of Bolivia.

79 Springs, a similar tribute to Ho Chi Minh, explains the rave reviews that Alvarez has received from European critics. Little justice can be [illegible] in such a work here [illegible] temporarily to be seen.

Nevertheless Ho Chi Minh's [illegible] poem while [illegible] the [illegible] of a French prison cell, it seems to me that Alvarez in [illegible] the powerful simplicity of the poem's imagery, has re-captured the spirit of a man who blended poetry, revolution and politics.

> The scent of evening
> blossoms, and then
> it fades away
> Its opening and its
> withering continue
> in [illegible]
> But the fragrance
> of the rose floats into
> the depths of the prison
> Telling the inmates there of
> life's injustice and sorrow

The work opens with a time-lapse presentation of a blossoming lotus that swiftly fades into American napalm doing the same thing and then into a [illegible] of Ho as a young man.

Against these motifs of growth, change, birth and destruction are juxtaposed several political landmarks in the subject's career, in what amounts to an almost self-effacing testament for a hero of simple men.

In the short half-century of its existence, merely a teething period, cinema has shown that even as an infant art form it is capable of [illegible] social and cultural change. Both Alvarez (Socialist humanism) and whoever made The Spirit of 1976 (Semi-anarchism) show that a fairly specific direction can be imposed on that change.

It remains to be seen whether one of the 'miracles' of our technology is instrumental in guiding our sense of equally miraculous but less marvellous phenomena. A Radical Film Festival, apart from anything else, leaves us with that hope.

Already seen in Brisbane. Soon at a theatre/cinema near you.

Political groups, cinema groups, etc. throughout Australia can arrange to see the films by writing to:

"Revolutionary Films", c/- Red & Black Bookshop, P.O. Box 332, North Quay, Brisbane, 4000.

BOOKS

LIBERATION OF THE TEACHER

TEACH NC THE UNTEACHABLE
New York Review Book 67
THE OPEN CLASSROOM
New York Review Book 69

both by Herbert R Kohl

by HELENE BARNES

Our schools are crazy. They do not serve the interest of kids and they don't serve the interests of people at all. They teach objective knowledge and its secondary obedience to authority. They teach economics of conflict and obedience to the rules in the game of history. They teach equality and democracy while sustaining rudeness and controlling teachers. Most of all they teach people to be blind about what they think and feel and want at all they teach people to pretend they are saying what they think and feel.

In what sense are our schools crazy? They are crazy in terms of a humane or democratic ethic. They're crazy in terms of producing creative intelligent and concerned human beings they're crazy in terms of producing kids critical of or determined to change society. But they're not crazy in terms of producing a technically educated elite who can perform the functions necessary for the maintenance of our society.

That's the most important point that Herbert Kohl makes. He sets into an argument that I enjoy — he spends time.

Within the tendency one adaptation system plays a logical and apart from boards erotic hang-ups, almost efficient role. The emphasis on competition has fact that schools are geared to be meritocratic exams and that those who won't or won't get this far have a lower status forced on them the fact that people are taught to do what they're told however stupid it is without questions allowed at schools to turn out people perfectly suited to live and see form in Gordon's land of Oz.

Kohl's approach to combating the system is essentially individualistic. He directs his appeal to teachers who resent the system for others feeling an unquestioned authority is too difficult and unpleasant a role to sustain: who are distressed by the boredom of their pupils and the irrelevance of what they are learning.

He makes an attempt to analyse why behind previous situations like this, at how one might change the system itself rather than just individual teachers in proving their situation with his kids. He doesn't investigate the role of alienation in social research or the role the teacher might play in catalysing this change. He appears to see hippie teacher rather than the revolutionary.

Kohl's work represents an attempt to cross some solitary pockets of reality and freedom in a system that is so rotten the only rational solution is to burn it up against the wall.

To consider him for advocate no methods which will merely bolster the system passed then underminine it in crowding it which he is aware) is not entirely valid as that his approach is a threatened to the authoritarian based system, also it must to some extent, at least for a short while break it down.

But Kohl can be criticised for his lack of a general theory of society and of the nature of alienation individual alienation in the system are of pressing value. Well and to a small theory of change which analogous are very nature of the system they have a dynamic and affluence strength which cannot be stamped out by the systematic sweeping of individual teachers.

Teaching and peeping are superficiens which involve individuals. But they are experiments based on co-operation and as Kohl makes equality in a free environment. The authoritarian elitist myth an which our education system is based that knowledge is term exclusively to which a small but number of people from below and with do it by effort and to show privileged enough to climb high enough up the educational ladder to receive it is exposed by Kohl's practical guides to teaching, but some made aspirant.

This humanity his one of the kids, his recognition of them as people rather than abstractions objects — plus a what the strike myth obscures, this education to essentially a relationship between people. Teaching and learning is a mutual as perhaps and a one-way a transmission of facts and a scramble for high marks.

Kohl necessarily emphasises this when he stresses that one of the most important parts of teaching is learning about each other: relations with the outside world.

But Kohl fails to draw out the implications of his characterisations of the alienated process. Individual freedom to learn in a creative and interesting way can't be treated much less achieved in an isolated context. It must be seen within a context of freedom for everyones and this, rather than personal liberation should be the aim of a revolution.

Kohl started working in a Harlem ghetto school in 'Teaching The Unteachable' and he quoted the 'Intercom' from a real fresh volume of English in a massive search of anything the least thought was interesting.

'What I had been assigned to them seemed in any case an unreal myth of life in a society that never has existed. I didn't believe the text of 'program the curriculum had generated yet had been stuck in efficient' I and willing to see the children. After all I didn't want to weaken them and make them worse. I accepted the myth that the teacher and the week know all that complete human questions had right and wrong answers. It was much easier than feeling the world the children perceived and attempting to cope with it.

The artificiality of expound a world of flowers and trees and jolly policemen on kids to whom these things and so on seen in their daily lives became more and more ignorant. He was enraged when a fellow English teacher awarded top marks to this poem

SHOP WITH MOM
I love to shop with mom
And talk to the friendly grocer
And help her make the list
Seems it makes us closer

The results being statistically improved by the liberating of green and stewed and the best thought the poem expressed. Well she's one

THE JUNKIES
When they are
in the street
they pass I
a one to each
other but when
they see the
police they would
run some would
just stand still
and be had
up by full
that they want
to cry

was criticised for grammar and spelling and ignored so the stammings of a disturbed girl. Children shan't know about things like that.

Kohl finally discarded all the tactic and teaching books, put the children to write about themselves and read his own books to them to let them know that many people have suffered throughout history and that some were valuable enough to enjoy. Resource from that lives. They didn't believe me but they were hungry to know what had been written about and what could be written about.

Much of the stuff written by his kids is reproduced in the book and its remarkable for its directness, humanity and well literary.

If I could change my block I would stand on Madison Avenue and throw nothing but Twigs at it. I would have all the people I had to get out of the block and then I would become very tall and have big hands and with my big hands I would take all of the sarcastic people and pick them up with my hand and throw them in the nearest river and oceans. I would go to some of those old smart alec men and throw them in the Ocean and I would say to them, I would take the people I like some large the projects so they would tell their friends also they are in a big block. If I could at this you would never see 117 in again

—Grace age 11

MY BROTHER
Paul did the wrong thing
I did it to him too
My mother was very mad
Very mad
We mixed up paints a lot
They were Paul's paints.
Red and yellow and blue and
white and black and green
My mother sent us into our
rooms
"You can't come out till ones
hour passes
We get some metals and
melted it and live hands
You know what we did?
We scared my mother out of
the house with our swords
Then we made dinner
Four out ate
THE END
—David W age 4

In the Open Classroom Kohl has produced a handbook for those teachers who wish to make their classrooms more open and democratic environments.

Perhaps the best way to give the feel of the sh ps is to move a couple of classes from Kohl himself gives.

The first description is of an English teacher's room in a high school.

'The teacher is executive. She has been hired to teach a specific subject and by virtue of that fact is restricted in her own freedom. Still within this is this teacher has managed to have an open door or rather four open classes since she is required to teach five different English classes a day. The students in her classes are grouped according to what she considers to be ability and whenever has personal opinion of teaching, she has to teach a similar classes. She has a 'bright' class, a slow' class and two middle classes. There are several tables and many movable chairs with accessories in the room. There are seed many makeshift bookcases filled with all sort of books, magazines newspapers, collections of memorable writing. The walls still have the previous year's presentation of writing, drawings and photos of the year. A section of wall is covered with newsprint and on side for the students' graffiti is possible form of writing.'

And the second of a classroom left in Berkeley High

'John Rosenbaum is a physicist and an artist. He makes light beams using coherent light and filters. It is difficult to walk into his classroom and not be drawn into an exploration of the phenomena of light and colour. There are sounding boards tuning forks musical instruments amplifying equipment, lasers in one part of the room. Another part has stained rights polarized lights filters colored gels. And there are all sorts of questions about, like Alice's rabbit. It is a magic world where one can start by play on ends on or and sound and become fascinated in making these phenomena in artistic or scientific ways.

There is another panel of John's room which I must report. It is a work for a large sheet. It is empty except for rugs on the floor and posters on the walls. It is a meditation room for students (and hopefully for faculty to use it) a place to go alone and be alone. It is the same place used for those contemplation in Berkeley High School, which has almost 3,000 students and it is considering making it a classroom for a kindergarten or first grade classroom to have a clubhouse on private place for young people. But we need more adult children need to be alone in classrooms.

The book deals with unclutching from scrapping the furniture in the classroom and giving students control over the hassle hassle hassle and inspectors. There a returned model reason really! In the Victorian period when the main aim of education of student teachers seems to be that they are 'free familiar' with their students, these subterfuges may be the only way to preserve one's sanity.

As Kohl concludes

'To try to break away from stupid classroom is an easy matter for teacher or student. It is a lonely and long fight to succeed. Even to believe that one need to do what people say one should do and what one ought to be the person one is expected to be. Yet to make such an attempt is a more forward beginning toward and becoming the teachers we some know we could be

THE VESTEY STORY

A HORROR STORY

by Bill Garner

If you are wondering why people are demonstrating outside Anglica (subject shape than a planet of Pete d'Abbe booklet The Vestey Story will make the reasons horribly plain. Anglica is just one of over 120 companies controlled by the Vestey family. The picture provided by d'Abbe of rapacious private enterprise amped with vile, lose capitalism at Aboriginal labour set against a background of irresponsible based intervention would be a nightmarish caricature of all that was wrong with capitalism if it were a dream. But it is not a dream. It is the facts simply and compellingly told.

The Vestey empire which embraces pastoral holdings meat works shipping lines insurance companies airlines and many other interests is a group of private companies owned by one British family three of whom members held between them 100 director ships. By 1966 they were already the biggest leaseholders in the Northern Territory and, with what was the ruthless blatant government case vanes extended their holdings by 1954 to 50 758 square miles. This has since trimmed to 17 [illegible] square miles in NT plus 8000 square miles in the Eastern Kimberleys area, as well as extensive holdings in Queensland and W.A. It is almost impossible for those with suburban imaginations to comprehend the immensity of these areas. The rent for many of these leases is about fifty pound per mile which means that Vestey's pay less annually for the lease of their 1,400 square mile property Masbulls than I pay for the slum I rent in Fitzroy. Add to this the fact that for fifteen years from 1937 until 1952 through the use of a legal loophole Vestey's did not pay any income tax on their earnings from their Northern Territory properties and once sense of the nature of the enterprise begins to fill out.

D'Abbe very effectively begins by showing the appalling grossness of the Vestey operation in Australia, and elsewhere she then turns to consider their treatment of the Aboriginal workers on where the operation of their properties depends. They are the single biggest employer of labor in the Northern Territory and when it comes to the opposition to the abolition of wage discrimination by the NT Pastoral Lessees Association and the NT Cattle Producers Council this is simply Vestey's in another disguise for they control both bodies. Once again the facts are so distressing that they have only to be stated for each reasonable and humane and sophisticated involved. Until 1951 Aboriginal stockmen were paid five shillings a week plus chaff feed. Keep consisted mainly of salt beef and bread jam tea and a limited amount of sugar plus a limited amount of clothing and some tobacco of an inferior kind. Gradually the wage went up first to $4.35 then in 1953 to $6.25 which was less than 1/5 of the wage of a white stockman.

The government not only did and took an dispassionately it turned its back on the situation. D'Abbe writes: Even with these low wages it is not known how many Aboriginal actually received them for the Welfare Branch of the NT Administration which is supposed to watch over these things has never taken action against any station holder or manager for breaches of conciliation provisions of the Commonwealth Ordinances for non payment of wages or for mal administration of pension and child-endowment funds despite the evidence available which suggests that frequent violations have been made. Paul Fox's postscript on the substitutes facing Aboriginal stockmen. Vestey's Wave Hill Stat an gives a sad implicness in proportion of the local government officers in their psychotastic relationship with the powerful Vestey's.

Fox reports that even some many Aboriginal stockman receive less than the award — the little so $10 a week in some cases. It was a the face of the decision not to grant immediate wages equality that Vestey's at Gurindji groundsman refused to continue working at Wave Hill and settled at Wattle Creek where they and call holding out for their claim to 500 square miles of the 4138 square mile property. While Vestey's have built the property they refused to recognise the elder recent newspaper reports suggest that they may be coming to the point of agreeing to relinquish some of the land. At this stage however the Federal Government has decided to take over the William's role for itself and is adamantly refusing to consider the Gurindji's request even in the face of a case but Vestey offer. The effect of the goals is just one instance of the government's determination to maintain the mineral status quo where the interest of capitalist enterprise is considered more important than the interest of a whole people.

The contrast, as simply and clearly shown by d'Abbe between the land-less poverty-stricken and underprivileged Aboriginals and the fabulously wealthy and powerful Vestey family with its support by a callous government leads as directly to ask on the author intends to ask what is the connection between the two? The Vestey story is just one among many and it is to be hoped that some of them will be told for it is on this sort of information that the Rimsat convictions are to be built as to what must be done.

THE VESTEY STORY by Peter d'Abbe published by the Australian Metal Industry Employees Union 40c

OUTLAW BLUES

A Book of Rock Music
OUTLAW BLUES
Paul Williams

Rik Smyth

Outlaw Blues [illegible]

'LAST EXIT TO BROOKLYN'

by Hubert Selby Jr
Grove Press 1965
(First published 1957)

by Jean Gellan

BOOKS

Parody of Politics · The Legend of King O'Malley

● BY DAVID ELFICK

The Legend of King O'Malley is about the life history of a man who amongst other things founded the Commonwealth Bank. Sounds dry? It isn't.

The legend is an enlivening vaudeville piece of theatre that shows aspects of early Australia in a way that gives no doubt as to the lies of all the Bi-Centenary [illegible]. When I say early Australia I don't mean the penal colony that got underway a couple of hundred years ago. I mean the glorious Commonwealth of Australia that was knocked together in 1901 and by 1914 had its people organised enough so that the youngest and hardest were volunteering for mass [illegible] in the Dardanelles.

Unfortunately WWI became very expensive lifewise and the Labor party led by Billy Hughes, decided that the only way was to increase the armed forces by conscription. A referendum takes place. King O'Malley the Minister for Home Affairs opposes conscription and is instrumental in splitting the party and getting the referendum defeated. In the next election King loses his seat (Darwin Tasmania) and sinks into political obscurity. He dies in Albert Park, Melbourne on the 20th of December 1953 aged 98 years.

King O'Malley was almost totally forgotten until Michael Boddy and Robert Ellis theatrically reincarnated him. They adopted a straight chronological approach and no wonder because O'Malley was a freak out since the beginning.

He was the founder of the "Waterlily Rockbound Church, The Redskin Temple Of The Cayuse Nation" and became its first bishop. This fitted in very well with his business because once he had passed a certain number of converts the Government would give him thousands of acres of land. This [illegible] appealed very much to O'Malley's right hand man Mr Angel but O'Malley [illegible] the highest motives. Consequently the Church bombs. He then marries Rosy Witness one of the congregation but she dies three years later of consumption leaving O'Malley with an apparently fatal dose of the disease. Angel who has [illegible] character [illegible] of the devil's [illegible] suggests [illegible] him to jump ship in Frisco.

He does so [illegible] and sails to Australia (Emu Bay, Queensland) and O'Malley spends the next [illegible] years living in a cave with [illegible] an Aborigine. O'Malley's [illegible] the Aboriginal [illegible] following [illegible]. O'Malley emerges cured with [illegible] and [illegible] walking from [illegible] to Adelaide via Hobart.

Part one of the play is over but the audience are not given the chance to discuss its faults and virtues at interval. The emergency exit door of the theatre is flung open and a sideshow [illegible] with [illegible] the audience through the [illegible] where [illegible] entertainments are provided. The original [illegible] ground [illegible] the theatre [illegible] Jane Street theatre [illegible] with a huge snake. Apparently she found the part a little too constricting for her talents and her act has been replaced with a brass band complete with red uniforms and stark white [illegible]. They escort [illegible] interval with [illegible] and provide the necessary musical relief. The second half goes on to Parliament House.

THEATRE

O'Malley although a foreigner is involved in the birth of our nation. Five major issues are dramatised: the founding of the Commonwealth Bank, the beginning of the Trans Continental Railway, the [illegible] of Canberra as the nation's capital, the entry into the First World War and the Conscription referendum. Australian history is difficult to treat seriously especially if you [illegible] as Ellis and Boddy have adopted a Marx Brothers style approach which results in a far more entertaining and probably accurate evaluation of the early days of our glorious commonwealth.

A rather short fellow curiously dressed in [illegible] hat and baggy khaki shorts [illegible] up the [illegible] is dressed in [illegible] of his Commonwealth [illegible] digger. The audience has been introduced to William Morris Hughes.

That type of vaudeville humour [illegible] from our glorious Beginnings in 1901 and can carry right through to the world war. The fate of Gallipoli [illegible] as the AIF as our [illegible] the youthful Australian Commonwealth is forced into a greater [illegible] commitment.

The Little Digger who leads the [illegible]

[illegible] that on toys [illegible] being sold [illegible]. Because there are too few of them and they don't have the numbers to win. Conscription is the answer. [illegible] the extra numbers needed to [illegible] the Hun.

O'Malley the member for Darwin, Tasmania [illegible] up to the Labor Party with his refusal to endorse the Little Digger's speech. He says that if we are fighting to preserve democracy against Prussian militarism we must [illegible] Democratic means. [illegible] enemies [illegible]. The Little Digger [illegible] and Australia by forming a coalition with the Liberal Party. O'Malley loses his seat in 1917 and sinks into political obscurity.

He never becomes Prime Minister because he [illegible] by his principles, much to the disgust of the ever present Mr Angel. If O'Malley had been a yes-man and voted with the party he would have almost certainly controlled the Democratic process of Australia. But the very fact that he let his decisions be dictated by his conscience condemns him to a political limbo.

The Legend of King O'Malley thus [illegible] on two levels as entertainment and [illegible] Brecht [illegible] [illegible] Almost as [illegible] happens [illegible] on the stage and members of the cast [illegible] amongst members of the audience to deliver the [illegible].

The opening piece of a [illegible] meeting has the audience singing hymns. The [illegible] manage to take up a collection [illegible] revolving fan without [illegible]. The cast are all members of the National Institute of Dramatic Art Advanced Course and have all had at least one year's experience in professional theatre before rejoining the Institute. Nick Lathouris as Mr Angel, Terry O'Brien as [illegible] the Little Digger and Gilles Josse as a [illegible] and later an MP take the acting honours. The rest of the cast [illegible] their [illegible] John [illegible] as O'Malley whom I found disappointing. I felt a [illegible] in his performance [illegible] in the first half that slowed the tempo and he seemed to be [illegible] his punch lines and missing obvious sight [illegible]. This was in sharp contrast to Nick Lathouris who despite some almost embarrassing [illegible] lapses was able to [illegible] the audience with almost any word or gesture. Personal shortcomings were less noticeable in the second half as the cast playing members of Parliament swamped him with their "Who was that lady I saw you with last night?/That was no lady that was your wife" [illegible].

As a play it has the depth and [illegible] of [illegible] drama. Not that some [illegible] cutting which [illegible] I would take about fifteen minutes from the running time would tighten the play considerably yet not limit it. Then again a stronger O'Malley may be able to carry some of the seemingly redundant lines.

Let us all hope that the arts council sees fit to send this piece around Australia.

Although historical it is particularly relevant to the problems Australia faces today.

It has an anti-conscription antiwar message which makes Harry Miller's Kings Cross dancing round the Peace symbol trendies and almost as socially conscious as the present Liberal Country Party coalition. ☐

From Page 14

[illegible] Sydney Town Hall [illegible] encore.

The English [illegible] Jody Grind [illegible]

Next came [illegible] After Jody Grind [illegible] "[illegible] Keep On Lovin' You" and "Sonny Boy Williamson [illegible] Bringing It On Home".

Johnny Mayall came on stage to Bennett's [illegible] Bobby Bland's "Turn On Your Love Light" and he [illegible] an imposing figure [illegible] contrast to Bennett's [illegible]. Mayall is tall with [illegible] and was elegant [illegible] green jersey with leather belt and [illegible] green [illegible]. Strapping on his electric guitar he backs Bennett's last number and the mutual respect of these two totally different [illegible] emerges. It is Mayall's night but he is giving one to Bennett [illegible] introducing to audiences yet another performer who will go on to steal his limelight.

Mayall is 37 years old and has been playing blues for 20 years. Since the original Bluesbreakers of 1962 he has had many bands which nurtured the stars of today's English super-groups. Eric Clapton, Jack Bruce and Peter Green were with the Bluesbreakers as were new Rolling Stone Mick Taylor, Mick Fleetwood, Brian Auger, Jeff Beck and Dick Heckstall-Smith of Colosseum.

Mayall's group was a quieter affair with John Mark on amplified acoustic guitar, Alex Dmochowski on bass and Johnny Almond on reeds. No drums but this group [illegible] Dmochowski's bass [illegible] the drive. On one of his amps Mayall had about a dozen harmonicas set out in accessible order. Throughout the performance he changes from one to the other carefully selecting the right one for the right moment. He also has a tambourine but plays it with a stick holding the mike up close producing a muffled electronic sound.

Use of microphones is an integral part of Mayall's performance. For [illegible] he's up close [illegible] shouting into the mike. Such is the paradox of his music. For the harp he holds the mike in his hand moving it to and from the harmonica altering the reverberation of the notes. Johnny Almond uses his mike for the effects [illegible] making mouth-music in a chain with Mayall or talking into his flute to counterpoint a harmonica solo. Alex Dmochowski plays his bass [illegible] acting out the [illegible] that his [illegible] sustains. And John Mark's acoustic guitar rises over the [illegible] blues structure.

Mayall is the [illegible] of the evening but a [illegible] one. He [illegible] 20 years [illegible]. But [illegible] the blues of Sonny Terry and Brownie McGhee rather the [illegible] who has played too many one-night stands (in both senses of the word).

[illegible] performer but [illegible] something of [illegible]. He [illegible] a little [illegible] the feeling [illegible] would be happy as a sideman in some North Country pub band or [illegible] Australia's [illegible] band.

[illegible] is strong with [illegible] between the [illegible] of America and the acid [illegible] of the young English blues [illegible]. A [illegible] gave people the opportunity to [illegible] in the hands of the Youth City of the World [illegible] that everyone [illegible]. ☐

RECORDS

The Grateful Dead
LIVE DEAD
Warner Bros 1830 (US Import)

At last — a double album set which should silence the sceptics. The four sides of this set plus the Dead trio then attempt in which their true genius can be fully demonstrated — the live concert with the exception of "Anthem Of The Sun" (much of which was live anyway) the groups previous recording attempts have predominated in capturing the brilliance — at best, they been exploratory offering at what could be expect the group in demanding ab- The Grateful Dead evolved the solid roots of San Francisco over hundreds of live performances — some renowned for exceptional quality but as others that fell short. Anything — at least, the quality of the music throughout night the Dead has moved in to the second stage of involvement and direct location relationships between performers and audiences and thus gives Me — that's not those for Grateful Dead can only dial echoes in the live performance and the audience that the music contributed by Lead by all of the artisticame of the Dead on the bons that I was see to Here contributions to San Francisco scene are some of the mark because their line was music and the musical experiment beside the strength of the music depended as much upon who else was present as it did upon themselves

For the Warner Bros recording, the Dead have selected cuts from those concerts where everything worked — from the very first mysterious whirls of "Dark Star" on Side 1 to the very last breath of their signing off tune on side 4 "The Unbroken Chain" (and's "We Bid You Good-night"

Side 1 is entirely occupied by "Dark Star" melodic largely for Jerry Garcia's superb lead guitar work at first sedate experimenting over ominous and then gaining away before falling back to the final vocal break "Dark star crashes/pouring its light into where shall we go you and I wh— we — /the/night the transparent nightfall of diamonds and the Garcia replies stranger than I dreamed it possible/ a strange wonderful ground Phil Lesh's bass (another outstanding feature of the work) blows and dives and swaying the music to reach almost just before the second vocal break after which the tempo is over and the element as subdued as it be gan

Side 2 opens with St. Stephen somewhat more haphazard than the studio version (on "Aoxomoxoa"), but vastly superior to that version in terms of excitement and eye involvement the sustaining aspect of this song is its rhythmic. Supported by lead guitar all by two sets of drums and Lesh's bass. Also notable is the vocalist's struggle to maintain composure as he shifts from the slow melodious refrain ("wrap the book in scarlet silence and your own") back onto the heavy boogie like bear of the main chorus. This song is the closest the Dead come to losing control of the music (and the drugs impacted continue of their lead manager/chemist) but they don't, and bounce straight into The Eleven a strange sort of song with a distinctly Scottish flavor at the start, inter-spliting into a light high and freewheeling sequence of Garcia style guitar runs and double drum raoding

During the song as Jerry Garcia wails his happiness over the top of the lower instruments the two drum-bass combination shift the beat into that of Lovelight on several occasions on double pressing Pigpen to give forth as best he knows how the final song which is to follow "The Eleven

And on Side 3 it happens the legend of Pigpen is laid to rest the myth of Pigpen in all his repulsive glory all explodes in 15 minutes of room shattering chamber "Lovelight" a hell full of neurotic people and a hand screaming authority, the music is disjointed and suffers technically at the expense of sheer jubilation the periods would argue that this is a clever production week and other phrases would be used to justify their concepts of s nt mass — a nasty ster s — dal that's the all mate good music is that which sel ays the listener as much as the parts mor and in a state where all are performers and all are listeners imperfection such as this is perfection

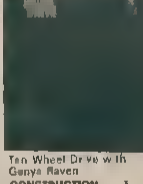
the entire group I ces on this side the drummers rnash and rap thoroughly from each other Jerry Garcia throws in some fine runs but the star is without doubt Pigpen shouts shuting (sometimes) (taking and teasing enlightening and beating those who have come to watch and do nothing else always the measure turn on your lovelight — and LEAVE IT ON I think you

The final side to the Dead's gift to the exotica a sleaze demonstration that they CAN play sleaze

In a mythotic treatment of the old Rev Gary Davis song Death Don't Have No Mercy — Sandman which is just that — 9 minutes of leerhound and sexer music musts totally electronic — it is perhaps his a field large y neglect ed by contemporary groups who regard feedback mainly as a minimal way to end an otherwise unfun sound breaks the Dead have thrown to what extent the rock music can be used to portray themes and also they have shown a new term of music — beauty at sublime and haunting quality The What Becomes Of The Baby back on "Anamoxoa" is an ideated experiment which succeeds in reaching beautiful proportions through being ostensibly the space to — terrifying Perhaps after hearing the Feedback' track on Live Dead people will become aware fo the magnificence of this earlier feedback attempts

Such is "Live Dead" — as important album for the Dead who accept the significance of the San Francisco philosophies as part of the Dead's social upbringing but more importantly this album should be owned by anyone who enjoys good exciting music Warner Bros may have to be pressured into releasing the album locally but that would be worthwhile

— John Beese
— Mark Butler



Ten Wheel Drive with Genya Raven
CONSTRUCTION — 1
(Polydor 184341)

The words "Ten Wheel Drive — Construction" are evocative of things heavy earth moving equipment street girders and concrete Cumbersome weighty and humorless Things to be admired for their size and strength rather than their grace and beauty

Ten Wheel Drive is a recently formed brass oriented, Ray Charles and Nina musicians demanding the muscular drive uhit and Genya Raven, yet another girl singer with sand-lubricated vocal chords is in the driving seat Although there are only [?!] ten of them, notes usually they play twenty two instruments and it's eve of the mage dubious advantages of the electrics age that we can hear them in last that — all at once Or as I assume

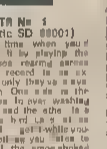
In the middle fertiles a jazzman and beatfreaders, Stan Kenton enjoyed some success as a progressive parade of kuckoos He employed extremes in volume and pitch and his men a was phenomenal by a general assurance I was pretentious and unassuming in feeling a vital part of the Jazz tradition — the best Ten Wheel Drive do much the same Although they don't reject the rock beat it's often or overwhelmed by the aural bulk of the rest of the band that the music becomes an overamplied rug-at-war Their music is as much insistent loud-rock where single instrumental voices are replaced by whole sections where in "Eye Of The Needle" on unexpectle phase is repeated 15 times in succession where in "I Am A Want Ad" Genya Raven is completely u— sue ty Tas Wheel Drive and tell should principlerable by ms the wind

When they choose to play Lend Genya Raven to simpl at a more subdued level as in "House In Central Park" they do so with sostness and feeling but unfortunately their restraint is always ovdrd shrupty with a searing ll set of trumpets "Peter Rest Rug" a song about a pig who rackons it a better to peter bear rugs is that rackingant and beat its relatively distant rock beat in a much more appealing than Sly Of The Needs with its tonal resonances that have the same effect as fingernails dragged down a blackboard

On the whole they have ever faced the very tools of Rock for a mechanical superfully progressive and Stan Kenton's big band ground not to be progressive but reactionary a that it used certain aspects of earlier music while denying as integral part of the jazz form it was a last a musical curiosity that had the effect of turning the young at that generation to the strong naked beat of what was a dead rock — Bill Haley Sneers like the wheels home full circle

— Ian Murray

environments

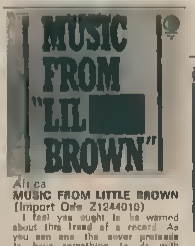


ENVIRONMENTS No 1
(Import Atlantic SD 8001)

There was a time when your show off your n ft by playing the latest trick as sex roaring across was room This record is as ex reason of that only they us s was told the pr ess Orn ts ds m the ord i t the sea fo ever washing ing ost the sand and the ebb i s e ebb ing of the hvd i s at as ayway Sort of get-whistle vou— hag Something you listen to — the depths of the smog shrouded city the mecks ex tryng to im press ar the things these rnnedans ons as be a trip for reading to ape ed to sleep thinking curing a dumb lat making love tantalizing ate Really it is a form of ell hypnotism

It is virtually a very disturbing concept perhaps an disturbing as Chis ea Manson's muddled allusions terrorrcaldrn Men sitte in his temperature controlled apartment listening to the sounds which he could find outside along with the wind and smells and hundreds of other sensations. Yet man sits in his mechanical plastic world listening to as electrical devices which duplicates it in STEREO Outside it is a world of extreme is a very end statement of modern man. Plastic ecology

— Ed Nimmervoll



Africa
MUSIC FROM LITTLE BROWN
(Import Dek 2124401)

I feel you might be warned about this brand of a record As you sam ana the cover pretends to have something to do with the Sandie Sly Pink Album this not just a spoof there also a painting on the other face of the jacket and a certain duplication of the inside Yes'd be tempted into thinking that it find something is sold is Big Pink No The group are just a hotted up soul band who do still things with a number of known songs

— Ed Nimmervoll

Renaissance
RENAISSANCE
Electra (U.S.A.) EKS 74089

Anyone familiar with the Yardbirds will endow that II prodeaual Eric Clapton Jeff Beck and Jimmy Page three guitarists extraordinaire and So one can'd'n be blamed for predicting that Renaissance which contains more at less from the echoes of dead Yardbirds would have a similar blas And Renaissance formed by ex-Yardbird vocalist Keith Relf is very much a one man one-instrument band but it belongs to the planist John Hawken

is Lest Hawkens classically trained piano is Renaissance and the rest of the group — Keith Relf (guitar) Jim McCarty (drums) Louis Cennamo (bass) Jane Relf (vocals) — seems to accompanying it These musicians contribute a fairly anonymous backup which provides no excitement for Hawkens rich and vigorous playing When they are required to play a solo they do so competently and then retreat there is no grandstanding no obvious conflict The perfect sounding group being it cast and in the middle-distance by sacrificing their individual identities and playing this music they actually enrich Hawkens already forceful piano

"ascence" contains a duet between piano and bass in which it is difficult to distinguish the bass from the piano an satisfying is the composite sound

It would be unfair to call their use of the piano a gimmick because it is such an integral part of their music But it is extraordinary in the sense that a classical piano as anxious fot a rock group is grant cally unique and it is the piano which removes Renaissance from the mainstream at rock bands fading aware of this Renaissance have built their music around the piano but in their attempts to expand John Hawkens playing other elements in the music have suffered The sarnon vocals are unimaginative and lack ll and the brilliant bass work of Louis Cennamo has not been exploited as much as it deserves

They have obviously delved deeply into many disparate types of music — from medieval to rock and incorporated them into their own island built round a mediatic vocal Sadlik-like theme works well Diverse influences are fleetingly recognised before being meshed into the total music Opened so this is Bullet" an eleven minute odyssey that commences to the beat of jungle drums in darkest Brazil and ends flying in apees complete with ethereal chorus As four distinct self-contained tracks — great! But lumped together under the one arbitary title they don't hang together at all It sounds contrived and imposed

But there are ahly growing pains There's every chance that Renaissance will overcome them in their next album for they don't suffer from lack of skill or imagination. Then we should get a more balanced overall picture of the group's ability I seriously hope so It should be worth waiting for

— Ian Murray

Harvey Mandel
GAMES GUITARS PLAY
(Philips PDS 347)

Harvey Mandel has been a highly-rated guitarist in the United States for name time but became more widely known in Britain (and in this country) only when he joined General Heat and later John Mayall

His first LP Cristo Redentor this never had released here — on less because it is a free release Using an array of ceaseless musicians many of whom are known from other sessions with Dylan Blomfield and so on Harvey Mandel against with Cristo Redentor a really remarkable balance between strings and brass. I love guitar music and I love the riffs with some of the most literal playing not seen in rock music. He has a sense of melody which emerges in both his playing and in the production to which he is a hand In such that the literent sections never compete The title track Cristo Redentor" is simply a masterpiece for this sense

Unfortunately Harvey Mandel's second album Righteous, lost the spirit of Cristo Redentor but tried to recapture something of the latter's structures The brass section on this record is so obtrusive that it hard to believe serious audio musicians could have played like that One wonders why some suits weren't swapped by the producer ("Once Rash) why surely must have intervened at the pieces Rhythmic sections There are a couple of people's expectations though to the general level of the pieces Mandel plays on Righteous

Games Guitars Play is a much more mature album Particularly in react in Righteous over-produced passages Mandel is backed solely by Jack Bash (bass) Jim Gregg (drums and vocals) Intimer Cannon Rasl (bassist Larry Taylor (bass) and drummer Eddie Mon (rithm)

This is a much more memorable record for both Mandel and the sidemen (which doesn't lerly in ideals the brilliance of the part they play) play with technical grace and emotional depth Eddie Mon is a very fine and underrated drummer (as peat sessions bass as showed and Larry Taylor sounds better here than he ever did with Canned Heat Deebel is outstanding at everything he tries and I have a strong feeling that he could one again seek probably on his own album When it does It will be worth listening to

There are faults in Games Guitars Play but they are pretty insignificant Mandel is off the rec— ord ten a slightly sycl cal feel ta redeal on of long Take to the complete absence of brass and strings I seem to be content considerably

Some Bras Rida High and Honky Tank are the best things here It is on these cuts that Mandel really goes through his paces — it's a pleasure to hear the ability that you can be a sow of his playing without ever being overconscious of it He authoritive his still hases ha guitar lines along fluent dreamout phrases a thing which lee low rock guitarists have seemed to do probably because it requires a lina sense of timing — a sense of the notes to miss as well as the ones to hit. When I think of the absurd spectacle of guitarists like Alvin Lee and Carlos Santana dropping their fingers over their tired and infinitely repetitive figures I'm glad that guitarists like Harvey Mandel Eric Clapton and Richard Thompson been amazed from the basis of mediocrity that surrounds his instrument

The LP Wonderbock shows very clearly the differences between a creative and a mere derivative guitarist while Lee and Santana produces displays of technical skill seem dull Mandel makes his instrument play the notes in his mind I'm not really an admirer of Handing Jack his music has a depth that transcends mere technical facility As does that of Harvey Mandel These musicians make the guitar an instrument of expression not just a kind of slac ific fingerexercise at which point it is only good practice "Beautiful Hold On I'm Coming and Gerlie on my own worthy instrument

— Rob Smyth

The Move
SHAZAM
Festival SFL-933745

The Move shan s five bel now a four man English group have been b e that country since their formation in 1961 And what a formation Who could fail to notice a group that animated a single with a jacket depicting the British Prime Min ster b hed with a personal secretary over a caption

RECORDS

[illegible] had had a successful [illegible] singles that first album was never released in the States where the preference has always been singles is worth greater than a [illegible]. Virtually everyone that [illegible] "Shazam"

"Shazam" is being held by some American rock journals as the best hard rock to come out of England for years. That's not to say much either because this would be "Led Zeppelin II" and "Tommy" both of which made the American Underground press easily.

"Hello Susie" is the first song to explode from the black plastic with the most [illegible] and low-down-mess voice propelled from the throat of a leering Carl Wayne. Real raw-rough lead-singer style with a coat of approval from Mick Jagger. Then a change of pace for "Beautiful Daughter" [illegible] Eleanor Rigby-ish as a heavies along with 12 string guitars [illegible] compartment, bopping heavily in front of some heavily crying violins.

An intrusion of the Cherry Blossom Clinic [illegible] as a quick way of [illegible] "Cherry Blossom Clinic Revisited" which has [illegible] actually two quite separate compositions [illegible] a common title. The last part has the Move at their most second-hand [illegible]. Which [illegible] Bev Bevan is a thumping, pummelling and energetic drummer, an identical twin to The Who's Keith Moon. Then the amazing part two. Bach ala Tchaikovsky played by the Move.

Jesu Joy of Man's Desiring played on a [illegible] and acoustic [illegible] a lambasting beat [illegible] a metaphoric [illegible] chord progressions to become "The Chinese Dance" from the Nutcracker Suite before the [illegible] line is again mastered this time in the form of a choral falsetto and without a seal of approval from the Swingle Singers.

"Fields Of People" follows and lo and behold there is another shotgun wedding of two quite disparate compositions but why a little [illegible] keeps nagging, when both parts are great by themselves? I know [illegible] unfortunate but true fact [illegible] that the longer the track the more prestigious it is but really [illegible]. Why not take it to its logical conclusion and dispense with between-track grooves entirely? How simple to be avante-garde!

Anyway the best is yet to come. "Don't Make My Baby Blue" was originally as much luke-warm mustard. Until the Move [illegible] it [illegible]. The weepy lyrics are still there of course but after two bars you don't seem to hear them. The ears are filled with Roy Wood's monstrous growling tortured guitar. Like an ancient overloaded [illegible] shudders and groans along plunging into seemingly [illegible] Magellan again!

Finally Tom Paxton's "The Last Thing On My Mind". Beautiful before and after the Move. Their gentle four-part harmony [illegible] of the Hollies with an [illegible] high tenor [illegible] complemented by some [illegible] guitar work from Wayne and Wood which [illegible] higher and higher, never quite [illegible] before [illegible] into some [illegible] wah-wah. Fade out.

Since the release of this album Carl Wayne has left the Move leaving only Roy Wood and Bev Bevan of the original and [illegible] the Move [illegible] have a new sound. It's unfortunate that this album came at the end of their existence and not the beginning.

— Jan Murray

BLOOD SWEAT & TEARS 3

[illegible]

[illegible] The Band's Lonesome Susie is [illegible] with a [illegible] but [illegible] something like the 1967 style [illegible] song [illegible] the Band sing this song [illegible] James Taylor sing "Fire And Rain" or Stevie Winwood do "40,000 Headmen" [illegible] track and the extension of the Stones "Sympathy For The Devil" are good examples of how the songs just become [illegible] with additional musical fragments.

Fortunately they preserve the [illegible] of Laura Nyro's "He's A Runner" and Steve Katz sings his own "The Battle" without ever overdramatising it.

— Ed Nimmervoll

Country Joe and the Fish
GREATEST HITS
(Vanguard VSD 6545)

As Country Joe and the Fish never got a single onto the radio let alone into the charts it comes as something of a surprise to see their Greatest Hits LP released. Still it's a nice thought because most of these tracks would have been hits if there was any sanity in radio programming. The opening track is fittingly enough the group's signature tune the rowdy and hilarious Fish Cheer & I-Feel-Like-I'm-Fixing-To-Die Rag which would have been the greatest hit of all time. It still could be but for that wonderful elusive thing known as [illegible]. But of course commercial radio [illegible] policies and its total inability to discover good music from bad will be enough to keep this and all similarly good songs from the playlists.

There are only [illegible] songs on the LP surprisingly, as [illegible] of them have come off the Fish's first LP Electric Music For The Mind And Body. They show why the record is one of the [illegible] achievements of the acid rock period to survive the test of the few years since. The first LP still stands out as [illegible] imaginative. There is tremendous energy in these early songs, a kind of high-flying feeling of release. As so often happens the group didn't maintain this feeling over its later albums. The second album I-Feel-Like-I'm-Fixin'-To-Die is one of the very finest rock LPs produced but later records have been a little [illegible] a little tired which is what makes this Greatest Hits LP worth having even if you've got the rest. Like the Lovin' Spoonful's Best Of LPs it's been thoroughly programmed — it does make a difference hearing the [illegible] songs [illegible] different order. [illegible] both sides of Joe McDonald's writing, including the [illegible] songs like Here I Go Again [illegible] and the heavy [illegible] songs [illegible] Sweet Martha Lorraine [illegible] that the Fish then made the selection as I [illegible] involved company [illegible] bass Songs (the finest song about

[illegible] —Rob Smyth

Various Artists
ROCK BEGINS
ATLANTIC Stereo SAL #33713

When recording companies decide to pay the dues by issuing a History Of [illegible] results are [illegible] it is more [illegible] one artists who have recorded on that label and [illegible] company even has its artists the end product is [illegible] representative [illegible]. Volume One of Atlantic's medley collection of growing pains is entitled "Rock Begins".

Rock begins in this case in the early fifties and those years are represented on two vinyl [illegible] by such artists as La Verne Baker, Joe Turner, The Chords, Bobby Darin, Ray Charles, The Coasters, Ruth Brown and The Drifters.

After rehearing these moldy oldies it becomes crystal clear that the tag "mindless" often applied to rock 'n' roll was well earned. The lyrics were incredibly dumb, often as in "Sh-Boom" pure gibberish. By some strange, inverted process (which still works well today) the worse the song the bigger the hit. "Sh-Boom" in 1954 topped the Cash Box chart for seven weeks. The Coasters contributed "Yakety Yak" a song with world-shattering social significance dealt with the teenager who was threatened with the ultimate punishment: "You won't rock 'n roll no more" if he refused to straighten his room. Ah, them was the days!

The formula of all these songs was pretty interchangeable. They commenced vocally with a [illegible] backing (usually called [illegible]) was contributed [illegible] da-da-dahs etc in various [illegible] from [illegible] basses to yapping falsettos. This was followed by the mandatory change of [illegible] she finished with another burst of inspired lyrics. It was all belted along by a muscle-bound drummer who had been tricked into believing he had only a bass drum, side drum and cowbell in his kit. Or perhaps he had.

Anyway these were the beginnings — some of them at least — and like all elderly relatives it's good to [illegible] them occasionally. Preferably when guests have overstayed.

— Jan Murray

Fairport Convention
FULL HOUSE
(U.K. Island ILPS #130)

This record should ensure [illegible] Fairport Convention have moved through five albums (four of them for Island Records) from [illegible] they have [illegible] and perfected their music [illegible] there seems no limit to how far they can travel so long as they are led by Richard Thompson who [illegible] become the outstanding [illegible] of British folk music. The [illegible] (and the Fairports) [illegible] achievement has been [illegible] music before an audience [illegible] never [illegible] have reached [illegible]. Fairport Convention is the only group who have actually [illegible] a music which could be called folk rock.

Without the very positive [illegible] of Sandy Denny, Fairport [illegible] greatly changed [illegible] vocals have been shared between Dave Swarbrick, Richard Thompson, Simon Nicol and Dave [illegible]

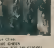
[illegible] naming the LP [illegible] top rock [illegible] And [illegible] so the Full House [illegible] The previous [illegible] Liege And Lief was itself a classic LP but Full House [illegible] the best of which may be Flowers Of The Forest [illegible] Sir Patrick Spens [illegible] with [illegible] between [illegible].

The original compositions [illegible] are not [illegible] as good as those [illegible] consequence as you can [illegible] for yourself which [illegible] Full House is the best by getting the record. [illegible] (with Procol Harum's Home) the outstanding release of the year. The [illegible] shows [illegible] and Richard Thompson's guitar playing simply gets better all the time and on this track he cuts loose with a fine free solo that can take your breath away. Dave Swarbrick's fiddle and viola are [illegible] perhaps he [illegible] the nature of these [illegible] is such that they were [illegible] little subdued by Sandy Denny's voice.

Doctor of Physick goes through some subtle [illegible] changes [illegible] instrument [illegible] seems elsewhere. As [illegible] (notably A Sailor's Life) [illegible] has intruded a little [illegible] group's practice of putting Thompson's guitar [illegible] Swarbrick's fiddle [illegible] the other means you can [illegible] him [illegible]. He's a very fine [illegible] though and on this record I wouldn't alter the balance.

The two instrumentals Dirty Linen and Flatback Caper are both [illegible] of the group's skill but both miss slightly in that they are a little purposeless. Simon Nichol does some very good things on Flatback Caper however he's progressed a long way since his lovely End Of A Holiday three albums back. I have the feeling that it wouldn't matter who came and went in this band so long as Thompson and Nichol remain at its nucleus. The one song I haven't mentioned so far is Walk Awhile, the first track on the LP. This is the third original song and employs a compelling walking rhythm and some distinctly odd lyrics. I assume these lyrics to be another product of Richard Thompson's astounding talent. There's not much [illegible] and if Full House is an indication of the [illegible] there's not much the Fairports won't be [illegible] to accomplish in the future. They're one of the two best rock bands in England today playing music that is so English [illegible]. It's you who [illegible] if you don't have this record.

—Rob Smyth



Blue Cheer
BLUE CHEER
Philips PDS 348 6339 001

Poor old Blue Cheer. Ever since they blasted into the rock scene in 1968 at several deafening decibels above the tolerance of the human ear they've been put down. They tried to [illegible] the top-notch [illegible] Cream and the Jimi Hendrix Experience by substituting physical strength for musical strength. Between the three of them they used [illegible] gigantic Marshall amplifiers to feed twenty-four speakers. Their drummer wore thick gloves to protect his hands and [illegible] the shock [illegible] new [illegible] the bass [illegible] who [illegible] Art 2 Album [illegible]

And [illegible] who has never [illegible] Stones as the Doors [illegible] especially [illegible] Blue Cheer [illegible] 100 — even I [illegible] sometimes [illegible] Jim [illegible] Saturday [illegible] good. They [illegible] with [illegible] out of the [illegible] heavy jazzy guitar [illegible] Blue Cheer [illegible] much they didn't have [illegible] power [illegible] — [illegible] This lack of moral fibre made itself evident on five other tracks as well. Thank God the producer was a man of iron.

Essentially Blue Cheer are a poor man's Deep [illegible] or Stones. Nevertheless they'll probably attract legions of teeny fans who are suffering from the same complaint as they are: lack of maturity and imagination. Me I'll stick with the original articles.

— Jan Murray

TULLY

There's [illegible] stand [illegible] music [illegible] them [illegible] been I feel that [illegible] the huge [illegible] actually [illegible] uniqueness [illegible] about them have [illegible] extremes. [illegible] them with [illegible] only for Tully. [illegible] them as brilliant above anyone else.

Like the [illegible] I used to think of them as pretentious. [illegible] them on stage knew what was going on was excellent musicianship yet I was worried by how divorced they were from the audience.

Then came the album (again the love-hate of reactions). First reaction was a surprise at how superficial some of the music now seemed to appear [illegible] how deep other parts [illegible]. Seeing them perform recently made the music much clearer and [illegible]. What I'd [illegible] superficial [illegible] for the album's [illegible] are actually songs of joy, plain old happiness. Do You [illegible] Think Of Nothing and [illegible] have [illegible].

This is what you [illegible] first. Then come the quieter melodies [illegible] all very [illegible] and perhaps even over-sweet [illegible] the flowing Forty Winks [illegible]. He has a very [illegible] voice which takes [illegible] to become [illegible]

[illegible] work of Richard [illegible] who takes the vocals [illegible] White Dove composed by [illegible] completely [illegible] play the album [illegible] it more each time (the ultimate test) [illegible] joy the musicianship, enjoy the [illegible] of their emotions, enjoy their [illegible] confidence and the [illegible] variety they allow themselves.

[illegible] plays his part with [illegible] I'm not used to a drummer. He's being [illegible] touch yet never [illegible] at any point [illegible] He's actually [illegible] more [illegible] the rhythm [illegible] with [illegible] of drumming.

That would be the one point [illegible]

— Ed Nimmervoll

[illegible] Sound

JOYRIDE

R C A LSP-4114

Perhaps it is stretching my credibility to say that this [illegible] album [illegible] have a very [illegible] take the [illegible] A Musical Exploration. They [illegible] And [illegible] which would [illegible] night when [illegible] at the [illegible] opera [illegible] vinyl [illegible] heads [illegible] [illegible]

[illegible] Joyride.

The first cut they [illegible] down was [illegible] Joyride. And [illegible] a dream-[illegible] a psych [illegible] heavy bass [illegible] perhaps the [illegible] Childhood's End where there is no rhythm or beat to distract you from the sound of someone shovelling broken glass will do the trick. Nothing. "Childsong" the electronic tone poem. Six minutes of children's voices talking, playing, wailing, singing, fighting and crying integrated with the sound of celeste, chimes and flute. It should bring back fond memories for everyone, say the sleeve-notes. As an ex-Education Department member I bring back memories all right. Usually around midnight and I awake with a shrill scream.

You'll be interested to know that the inspiration for the next one, Lost Angel Prunes St [illegible] comes from Camellia Pad. Probably Lilly's sister. Greps [illegible] plays piano [illegible] and Rhodes [illegible] [illegible]

— Jan Murray

Light House

PLAYS FOR PEACE

R C A LSP-4241

Claimed by R.C.A. as their [illegible] newly-formed exploratory rock group from Toronto, Canada, comes Lighthouse. Well they're not newly-formed any more because this is their second album and they never fitted the rock-group image anyway but the rest is true enough. Distinctive: its size alone — 14 members ranging in age from 20 to 40 — ensures that. And exploratory: its high standard of musical literacy — (eight have extensive classical backgrounds) and its line-up including violins, cellos, viola, brass and vibes around a solid rock nucleus — ensures that.

Lighthouse, co-led by session drummer Skip Prokop and pianist-vibist Paul Hoffert, makes a brave attempt at fusing rock and strong elements of mainstream jazz with classical tinges. They attempted this on their first album "Lighthouse" too but with less success and the [illegible] [illegible] finer [illegible] Polly [illegible] dive [illegible] he shows to the [illegible]

RECORDS

[illegible] really [illegible] all that [illegible] agreeable [illegible] are [illegible] enough [illegible] moments but these are far [illegible] by the many highlights [illegible] serious attempt to [illegible] new musical ground.

— Jan Murray

HANDEL'S **GREATEST HITS**

George [illegible] Handel (1685-1759) is best remembered for his two [illegible] The Water Music [illegible] [illegible] "The Hallelujah Chorus" [illegible] after had an [illegible] seventeen years [illegible] [illegible] Tempest [illegible] His album [illegible] [illegible] [illegible] CBS [illegible] Johnny W[illegible] [illegible] record [illegible] [illegible] publicity [illegible]

Moog Synthesizer recordings of Handel's works also loom as a threat to the work of the master as there is no legal precedent for suing a machine for infringement of copyright.

The record record box has stopped all Handel employ (the wrote most of his gear in England) much to CBS's disgust and a super session of Fabel Label big guns Liv Morasse and the Mixtures with unreleased material has the giant American Companies peptic ulcer working overtime. We can only be thankful that the master is not here to witness this turmoil in the industry. Hopefully he is sitting around some old juke box in the sky with Brian Jones and the Big Bopper playing the latest release on the Pearly Gates label: Ritchie Valens sings Buddy Holly.

— David Elfick

Grapefruit

DEEP WATER

R C A LSB-4215

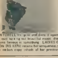
Grapefruit was the [illegible] group to come out of the [illegible] company Apple Corps [illegible] [illegible] [illegible] moulded with [illegible] younger [illegible] [illegible] the naughty [illegible] yellow [illegible] they often [illegible] [illegible] and played with [illegible] young sound to match.

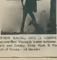
[illegible] are [illegible] they have expanded [illegible] to five [illegible] But the sound and appeal are unchanged. Still fresh and young.

George Alexander, the group's [illegible] writes the ten songs on this album. "Deep Water," the title track, is his best composition and the backing — strongly accentuated rhythmic beat on drums and tambourine — though simple is effective for their type of music. The only song that doesn't exactly fit the Grapefruit mould of good quality, sophisticated teeny-rock is "Right Direction". It's banjo and harmonica accompaniment bring a refreshing whiff of country air.

"Deep Water" would be warmly received by any 15 year older who finds "Blue Cheer" a little too heavy or loud so with only 14 shopping weeks to Christmas keep it a mind. The only drawback is its extreme brevity: 29 minutes 19 seconds for $5.50 is not good value for money.

— Jan Murray





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